RT OF TAMIL NADU

The Art of Tamilnadu

BY

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PREFACE

The history of art in Tamilnadu dates back from the Sangam age, about the first centuries of the Christian era. Long before Jaina ascetics had fashioned shelters for themselves among the hills, but these are scarcely works of art. The Sangam poems speak of a well developed state of architecture and sculpture. But not a relic of it all has survived because it was all made of perishable materials. It is with the Pallavas and the Pandyas, about the beginning of the seventh century A.D., that the history of art, strictly so regarded, commences. The two dynasties fashioned a number of excavations in the rock. The more versatile Pallavas added monolithic temples and "frescoes in stone" to their repertoire. They also built temples of stone.

The imperial Cholas continued their tradition, but in a great and magnificent style. They built innumerable temples, particularly in Tanjore and Tiruchi districts. Four of these are superb, those at Tanjore, Gangaikondacholapuram, Darasuram and Tribhuvanam. After the decline of the Cholas in the 13th century, the Pandyas took up the tale. They built few new temples, but added considerably to existing ones. Their principal example is the Sri Minakshi temple at Madurai.

The Vijayanagar emperors, who ruled the Tamil districts from the 14th to the 17th centuries, were equally large builders. They specialised in erecting "gopuras". There are splendid examples at Chidambaram, Kanchi and Thiruvannamalai. Their feudatories, the Nayaks of Madurai, patronised a rich and florid art. They added largely to the Madurai temple. Their handiwork is prominent in temples in the far south. Portrait and pillar sculpture flourished greatly.

The art of Tamilnadu has been equally rich in sculpture, painting and bronze casting. The history of sculpture, from the Pallava times to the Nayak, is the story of a modest, but beautiful art, which developed into the Chola magnificence, as in the great temples at Tanjore and Gangaikondacholapuram. Bronze casting also dates from Pallava times. But the art reached its height under the Cholas. It was then that the superb images of Lord Nataraja, so majestic and magnificent, were produced. The style made little headway after the Cholas.

Tamil painting is one of the oldest of the arts practised. It is mentioned in Sangam literature. It developed under the Pallavas as a sensitive and gentle art, and under the Cholas as large and magnificent. The art flourished in Vijayanagar and Nayak times too. This, in brief, is the history of religious art in Tamilnadu.

This book is one of illustrations, intended to arouse interest in the religious architecture, sculpture, and painting in Tamilnadu. It is meant to serve as an introduction to a vast subject.

I am thankful to Thiru. K. Chockalingam, I. A. S., Director of census operations, Tamilnadu and Pondichery, for kindly loaning a considerable number of blocks included in this volume. The French Institute of Indology has very kindly lent a block illustrating a sculpture from Uttaramerur. Our thanks are also due to the Tansi Printing press Guindy for printing a number of plates. I record my greatful thanks to the Director of Stationery and Printing, Government of Tamilnadu for having supplied some blocks and printing neatly the attractive cover.

We are justifiably proud that the State Department of Archæology, Government of Tamilnadu, within a short period of four years has been able to bring out twenty five publications and this book, the 25th in the series, is being released by one of the most illustrious sons of the soil, Dr. Kalaingar M. Karunanidhi, the Hon. Chief Minister of Tamilnadu.

The Art of Tamilnadu

Introduction :

Temples were generally built of wood or brick with roofs made variously of timber, thatch or tile in olden times. In some important temples, the roofs were covered with copper to give a more permanent finish. The temple of Nataraja at Chidambaram (Fig. 1) has preserved this archaic form even to this day. Though the present structure has been renovated in 17th century A.D., an ancient mural painting of the Cholas in the Brihadisvara temple, Tanjore (11th century A.D.) shows as it is found today. The temple, with a stone base, has wooden pillars supporting the roof, covered with copper plates gilted with gold, and hence, it is called the golden hall, Ponnambalam.

The term *ambalam* standing for temple is commonly used in the southernmost part of Tamilnadu, in Kanyakumari District, and the adjoining Kerala State where the temples today are mainly structures with tiled roofs (Fig. 4 and 5). (The metal tiles are often simple and rectangular in shape while in some cases they are more ornamental). Such temples, in some cases, are two or three tiered (Fig. 6 a & b).

During the course of time, some temples assumed greater significance in the religious history. Great rulers took it as their duty to lavish wealth on them and cover the roofs with gold. A number of Chola kings, took pride in covering the temple of Nataraja at Chidambaram with gold. This practice was continued even in the case of the temple of Vishnu at Alagarkoil (Fig. 2) and the celebrated Vishnu temple of Srirangam (Fig. 3).

Cave temples :

The Pallavas and their powerful contemporaries, the Pandyas, have left a large number of excavated cave temples in the northern and the southern parts of Tamilnadu respectively. Almost simultaneously, the Atiyamans, a family of minor rulers, have excavated two remarkable cave-temples at Namakkal in Salem District.

The cave-temples vary in plan, from the simplest, single-celled cave to a more advanced type having one or more sanctums fronted by mandapa or mandapas. Most of them are rectangular pillared halls, with the sanctum scooped at the hind wall. Sometimes the sanctum or sanctums are excavated in the hind wall while there are instances where they are located on the lateral sides The cave-temples are modelled mainly out of mandapa (pillared pavilion) which exists even to this day in various parts of Tamilnadu They are mostly pillared pavilions, used for village assemblies, festivals, or exposition of various texts. There are evidences to show that such pillared mandapas, housing deity existed in the Pallava period, as in the case of Uttaramerur in Chingleput District which served as a meeting place of the village assemblies. It is note-worthy that the excavated cave-temples are called mandapas in inscriptions and local tradition.

Among the Pallava rulers, the first to excavate a large number of cave-temples was Mahendra I (590-630) : these are found from Madras in the north to Trichy in the south. A number of these cave-temples are inscribed with his titles. In the cave-temple at Mandagapattu, he states that the temple was caused to be made by him, without the use of wood, brick, metal or mortar. The cave-temple at Trichy is perhaps the finest example having a remarkable sculpture of Siva. Of the Pallava kings after Mahendra I one who has left a great number of monuments, is Rajasimha, also known as Narasimha, the author of all the monuments of Mamallapuram. The Cave-temples found at Mamallapuram, show a variety of forms; in fact, each one is a type by itself The most remarkable of them are the Mahishamardini cave, the Varaha cave, (Fig, 7b) the Adhivaraha cave, and the Trimurti cave. These caves have sculptures, which have attained international fame. Not far away from Mamallapuram, there stands a unique rock-cut cave, excavated by the same king Its facade is adorned (Fig, 7a) with a row of Yali heads though the cave hasbeen left somewhat unfinished.

In the beginning of 9th Century A.D., a few cave temples were excavated near Trichy and in the Pudukkottai region, in the reign of the Pallava Dantivarman.

In the far south, an excavated cave-temple at Pillaiyarpatti in Ramnad District, is of importance. It is dedicated to Siva and carries three sculptures. An Inscription inside the excavated cave, in the characters of the sixth century A.D. may show that the cave has also to be assigned to that period.

Two cave-temples, one dedicated to Siva and the other to Vishnu, in Thirumeyyam, are assigned to 7th century A.D. Besides these, a few other cave-temples in the same region also belong to the same period. The Pandya Parantaka Nedunjadayan (8th century A.D) was a great patron and during his reign came the cave-temple in Thirupparankunram, and Anamalai hills, both near Madurai.

Excavating cave-temples in rock which was in vogue from 6th to 9th Century A.D, was given up in the succeeding ages.

Most of the cave-temples were dedicated to either Siva, or Vishnu. Some are dedicated to two or more deities, as Brahma, Vishnu, Siva, Subramanya, Durga or Ganapati. A few enshrine Jaina sages like Adinatha or Mahavira. However, no cave-temple has so far been noticed in Tamilnad dedicated to the Buddhist faith.

Monolithic Temples :

Temples have been cut out from standing rocks at Mamallapuram, by the Pallavas. They show various forms that were prevalent before the peroid. The group of five temples cut out from standing rocks at Mamallapuram familiarly called Pancapandava Rathas, are unique creations of the Pallavas and are the greatest attractions of the Tamil country. Four temples in one row were probably cut out from a single rock that extended from south to the north. Of them, the tallest is the three-storeyed temple, the Dharmaraja-ratha with an octagonal sikhara and a garbhagriha in each storey. It is called Adyanthakama Pallaveswara Griham in the inscription and must have been a Saiva shrine originally. It carries lovely sculptures in the upper tiers, and the titles of the Pallava ruler Rajasimha, the creator of all the monuments of Mamallapuram are found inscribed on the wall as well. The next one has a wagon-vaulted roof and is popularly called Bhima-ratha. Probably it enshrined an image of Vishnu in his reclining form. The third is a small two-storeyed temple, the Arjuna-ratha, with a small frontal mandapa and bears lovely sculptures, around the sanctum wall. The fourth in the line is a simple hut-shaped temple dedicated to Goddess Korravai (Durgai). The form is called the Kuta or Parnasala type of Vimana. Standing away from these four temples is an apsidal shrine called Sahadeva-ratha : it is this type which is called Thunganai Madam, in Tamil and Gajaprishta, (back of the elephant) in Sanskrit and as if to remind of this similarity an elephant is shown standing nearby.

These five temples show five different types of temples that were in existence. Besides these, there is to the north of the Arjuna's penance, a nearly-finished monolith, called Ganesa-ratha. It is a rectangular sala type of temple, originally dedicated to Siva but now housing an image of Ganesa. An inscription states that this was caused to be made by Pallava Atyantakama. At the western end of the village, there are two monoliths standing side by side called Pidarirathas and the third called Valayan Kuttai-ratha. All the monoliths of the Pallavas are located only in Mamallapuram. In front of the Mahishamardini cave, there is a rock showing the beginning of this type of architecture. All these monoliths though almost all of them left unfinished were created by Rajasimha, who bore the title Atyantakama, during the first quarter of the 8th Century A.D. Two of them bear his inscriptions and are named after him.

In the far south in the Pandya territory, there stands a monolith known as Vettuvan-Kovil at Kazhugumalai. Its method of cutting differs from that of the Pallavas, for at Kazhugumalai a part of the hill has been separated from the parent rock for carving out the monolith, which is also left unfinished.

Structural Temples :

The structural temples have various forms and are in different media. However, the most of them are built of brick and stone. But no brick temple that could be definitely dated earlier than 8th Century A.D., has yet been found. Among the stone temples, the earliest yet to survive is the one at Kuram, built in the 7th Century A.D., only a part of this structure is extant. The temples to survive in their entirety are those erected by Rajasimha Pallava, at Mamallapuram, Kanchipuram and Panamalai in the 8th Century A.D.

As mentioned earlier, temples built prior to 7th Century A.D. were of brick, and were decorated with painted stucco figures on the outer walls. It is undoubtedly the Pallavas who started employing stone for the entire construction, from the base to the top. Such all-stone temples came to be called Karrali in Tamil. As these were copied from brick structures, the Pallavas initially chose sandstone (a soft stone) and imitated the stucco art in the exterior decoration. The walls were erected with plain cut slabs and the sculptures were carved on the walls itself imitating the stucco technique. Later the entire walls and the sculptures were covered with thin coat of lime, and then painted. Once painted, hardly any difference could be discerned between the brick and the stone temples.

Most of the structural temples of the Pallavas are found at Kanchi. The earliest to survive is the celebrated Kailasanatha, (Fig. 10) the most elaborate and the finest of all the Pallava structural temples. It is a creation of Rajasimha who has also left the Sea Shore temple at Mamallapuram (Fig. 9b) and the temple on the top of Panamalai hill. A few other temples in Kanchi are also assigned to his period. During his reign, the tower above the sanctum was given the most conspicuous form. In front of the Kailasanatha, Rajasimhas's son Mahendravarman III and queens have erected small temples of great beauty (Fig. 11 a & b). A temple in Thiruppattur near Tiruchi, bears very close resemblance to this Kailasanatha temple of Kanchi and has to be assigned to the same ruler.

The successors of Rajasimha have continued the temple-building tradition. The most noteworthy temple of this period are the Vaikuntanatha temple at Kanchi, the Sundaravarada temple at Uttaramerur and others. The Sundaravarada temple has a stone base above which rises the brick structure. Soon the Pallavas abandoned sand-stone and started building with granite, and in the new material, the exterior decorations were reduced to the minimum. A number of such small temples like the ones at Thiruttani, Takkolam, Alambakkam and others were built in the Pallava territory.

The Cholas who established themselves in about 850 A D., were great builders. Initially their temples, built of granite stone, were of modest proportions. A temple, named after Vijayalaya, who established the Chola empire, at Nartamalai is perhaps the earliest of the Chola surviving temples. Vijayalaya's son Aditya was also a great builder, and is said to have built a number of stone temples along the banks of the river Kaviri. Quite a good number of his temples have survived : they are all modest in size but remarkable for their proportions and sculptural wealth. The Nageswara temple of Kumbakonam, the Koranganatha temple of Srinivasanallur, the Siva temple at Pullamangai and the twin temples at Paluvur (Fig. 12), are landmarks of this period. It is worthnoting that the temple at the last mentioned place was built by a Paluvettaraiyar chieftain, Avanikandarpan, a subordinate of the Chola king Aditya.

Aditya's son, Parantaka has also left a number of temples which follow closely the tradition set up by Aditya but these are somewhat less elaborate. As a matter of fact, the successors of Parantaka followed the same form and idiom in the construction of the temple. But a great change ushered in with the accession of Rajaraja, the Great, in A.D. 985.

Mention must be made here of the three temples of Kodumbalur, of which two have survived and the third represented only by the base. The group built by Puti, an Irukkuvel chieftain occupies an important position in the history of the temple-architecture in the 10th Century.

The Chola temples of 10th Century have modest heights, 30 feet on an average. They were built of stone from base to the top. While in some cases, stone was employed up to the ceiling above which the superstructure was built of brick and mortar. The most common types are with square, octagonal and circular sikharas A series of small panels depicting scenes from Ramayana and Sivapurana are portrayed in the base. Some temples carry the portraits of the builders on the walls. Quite often the temple has a group of small shrines erected around the main sanctum to house the secondary deities.

Rajaraja the Great (985-1014) was the greatest of all the Chola emperors. Befitting his magnificent personality, he built, entirely in granite the Great Temple of Tanjore (Fig. 15) rising to about 200 feet in height. This is the tallest and the greatest stone temple of Tamil Nadu, luckily well preserved. This seems to have been modelled on the lines of Virattanesvara temple at Thiruvadigai (Fig. 14) which was a Pallava foundation of 7th Century and renovated in 9th. It is built of stone up to the base and the superstructure is of brick But the great temple of Tanjore has been built entirely of granite in a place where stone is very scarce. The massive superstructure of the temple is supported by two solid granite walls and the stupendous height has been achieved by corbelling an incredible feat on the part of the architects and craftmen of that period. The sanctum tower of the Tanjore temple was the tallest and the most magnificent piece of architecture ever built in India

Rajaraja's son and successor Rajendra, followed the foot-steps of his father and designed a more ambitious temple at Gangaikondacholapuram (Fig. 16). Though this is little shorter in height than that of Tanjore it has some beautiful sculptures of superb workmanship.

Other Chola rulers Kulottunga I, Rajaraja II and Kulottunga III have built monumental temples but of lesser diamensions. The Rajarajesvaram temple at Darasuram, and the Thribhuvanaviresvara temple at Thribhuvanam, (Fig. 17) are the outstanding monuments of the later Cholas.

It was a period when the towers above the vimanas held the dominant position. The sculptures fitted into the framework, are subordinated to architectural form. If the Pallavas were great sculptors, the Cholas were great architects. In the Pallava tradition even a temple looks like a piece of lovely sculpture while in a Chola edifice the plastic ebmellishments are considerably outshone architecture. With the Cholas ended the tradition of building lofty sanctum-towers and gradually the emphasis was shifted to the towers above the gateways called Gopuras.

Gopuras :

Gopuras or entrance-towers adorning the temples evolved from simple tiled-roof entrances, having a raised frontal opening (Fig. 18). Such primitive gopuras are found even to this day mostly in the southern most part of the Tamil country. What was once a functional opening soon became an ornamental adjunct (Fig. 19) of gigantic dimensions.

The earliest gopuras made in stone, are found in Pallava temples where they are small in diamensions and often single-storeyed. Such gopuras, called dvarasalas (Fig. 21), are found both in front and rear of the temple.

The extant gopuras of the early Cholas are made of stone up to the ceiling above which rises the brick-built superstructure. Originally the entire structure was built of stone. They show only two dvarapalas, adorning the lower portion.

With the advent of Rajaraja in 11th Century we find a new turn in the history of the gopuras: two gopuras placed in one alignment in front of the vimana, the inner one smaller than the outer, became the norm. This tradition continued up to the end of the 12th Century as it is to be seen in Darasuram and Tribhuvanam. The gopuras of this type are broad based and are short with shrine chambers in the lower tier (Fig. 22).

In the 12th Century a new trend of erecting four gopuras, one in each cordinal direction came to the scene, the gopuras of Chidambaram providing the best example. The lower tier of the gopura is of stone while the upper part is of brick (Fig. 23). The stone-built tier is divided into two horizontal bays, each bay carrying a number of niches. The lower row of niches carry sculptures of minor deities, while the upper ones enshrine various aspects of Siva to whom the temple is dedicated (Fig. 24). The western gopura of Chidambaram and the outer gopura of Darasuram carry lable inscriptions. Another interesting feature of these gopuras are the series of dance panels, representing various karanas from Bharata's *Natya Sastra* in the door jambs. The tradition continued for quite sometime. But towards the end of 12th Century A.D , Kulottunga III the Chola, introduced rearing yali-motif along the lower tier. His Gopuras are found in a number of places among which the ones at Tribhuvanam and Thiruvarur (Fig. 26) are outstanding ones.

The Pandyas of the late 13th Century introduced a seated lion at the base of the pilasters of the gopura walls. As times rolled on, a number of enclosures were added and likewise gopuras at each entrance.

But by far the tallest gopuras were built duringg the Vijayanagar rule (Fig. 27). Krishnadevaraya who ruled between 1509 to 1529 erected tall gopuras on all the important temples at Kanchi, Chidambaram, Thiruvannamalai and other places He lavished so much on temple gopuras that almost all tall gopuras of Tamilnadu are called Raya gopuras. (Raya was the name affectionately given to Krishnadevaraya by his people.) The gopuras of this period were built to a very great height but decorative sculptural elements do not by any means show much quality. The one at Srivilliputtur (Fig. 28) is said to be one of the tallest towers of Tamilnadu : its superstructures show reduced architectural motifs in horizontal tiers, and are also devoid of stucco figures.

The Nayaks, who came first as the Governors of the Vijayanagara rulers, established independent rule with the disintegration of the Imperial power, not only erected great towers but also decorated them with thousands of painted stucco figures. The gopura of the Madurai temple provides the best example (Fig. 29) of this trend.

Ceilings :

The ceilings in the temples of Tamilnadu are in most cases severely plain in comparison to the magnificent ceilings of Hoysala temples of the adjacent Mysore region. Here till the end of the 13th Century the ceilings were made simple and plain but the Vijayanagara rulers, who brought some of Karnataka tradition, introduced some carvings mostly in the form of fully blown lotus petals with a row of parrots pecking the petals (Fig. 31). At places, represen tations of the navagrahas (planets, Fig. 32) or the twelve signs of Zodiac (Fig. 33) are also found.

Mandapas :

A number of mandapas, (pillared pavilions) were added to the temples among which, the front mandapa, the 100 pillared mandapa, the thousand pillared mandapa, and the Kalyana mandapas are to be seen frequently in great temples. These mandapas fulfilled a varieties of functions, from the performance of sacred ablutions to the exposition of various sciences. Though the mandapas in the Pallava temples stood separately from the main sanctum, in the Chola period, they were integrated into the Vimana. The front mandapas that originally adorned the great temples of Tanjore and Gangaikondacholapuram, were probably two-tiered. But the most beautiful of all the Chola mandapa to have survived is the one at Darasuram, built in 12th Century A.D., by Rajaraja II (Fig. 34). The hundred pillared and thousand pillared mandapas at Chidambaram are intimately connected with the literary and religious history of the country. Some of them are in the form of chariots drawn either by horses or elephants (Fig. 37). The Vijayanagara rulers erected many Kalyana-mandapas, with intricately carved pillars as at Vellore and Kanchi. The thousand pillared mandapa and the Vasanta mandapa at the Meenakshi temple, Madurai, are some of the finest creations of the Nayak period. Figures 46 and 47 are of rather less well known examples. The "mandapa" in the Thiruvattar temple (Fig. 46) carries a large number of pillars each with a sculpture of a woman carrying a lamp, and that in the Tirunelveli temple (Fig. 47) shows rearing "yalis" which are mythical beasts.

Other Parts :

The pillar in the Tamilnad temple is often of exquisite beauty. From early times it attracted the skill of the sculptor. Five examples, all belonging to later ages, are illustrated in this book. Fig. 42 is of a pillar with liturgical significance. Called the "dipa stambha", it stands in front of the Srimushnam temple of the Nayak times. It carries a miniature shrine on top. From the celebrated Tirunelveli temple (Fig. 41) comes a tour de force, a whole pillar wrought in the form of a "gopura". Inside the temple is depicted a pillar with the motif of rider and rearing horse (Fig. 39). Fig. 38 and 40 are of two superb examples with the same motif. The first comes from the 100-pillar mandapa in the temple of Sri Varadaraja, in Kanchipuram, a fine example of

Vijayanagar art, and the second from the celebrated "Horse Court" in the Srirangam temple, created in the 17th century, a century later than the first example.

The walls enclosing the temple complex, called "prakara" walls have evolved with the times. An early example is a curious one and has not been imitated since. Fig. 45a shows the "prakara" walls of the Kailasanatha temple at Kanchipuram, made up of a number of small shrines. On the outside (Fig. 44a) these walls carry sculptures of horse and rider. Belonging to a much more usual type is that of the Srirangam temple (Fig. 44b). Some of the bigger temples had their "prakara" walls built in two storeys, as at Gangaikondacholapuram (fig. 45 b).

The Hindu artists fastened upon many areas in a temple in which to create sculptures. The niche of the shrine is an obvious choice. From the ninth century, the early Chola period, comes figure 35a showing a lintel depicting mythical crocodiles. Sporting figures people the base of the Kailasanatha temple (Fig. 35 b) and dancers that of the Chidambaram temple (Fig. 36). From the Chidambaram temple also comes the majestic elephant (Fig. 37).

Sculpture :

Sculpture in Tamilnadu, like many other branches of its art, dates back to the Sangam age. The poems preserve interesting descriptions of sclupture in bronze, wood, ivory and stucco. In particular, stucco art flourished. But not a single piece of early sculpture has survived.

The history of the art begins in about the sixth century A.D. under the Pallavas. The earliest examples are panels (figs. 48 & 49) found embedded in the Tantonrisvara temple at Kanchipuram. Mostly representations of dances performed by men and women in pairs or in groups, they closely resemble the late productions at Amaravati which, at a certain stage of their history, was under the Pallavas.

Essentially, however, it was the art of the stucco worker that became transformed into the art of the stone sculptor under the Pallavas. Sculptures were carved at the site on the walls of the exacavated "caves" and monoliths and structural temples at Mamallapuram (fig. 50), Kanchipuram (fig. 51 a & b) and elsewhere. These sculptures were covered with stucco and painted over.

Some of the greatest Hindu sculptures of all time are at Mamallapuram. On the walls of the Mahishamardhini "cave", facing each other, are two large panels, that on the northern wall depicting Goddess Durga slaying the demon (fig. 53) and that on the southern Lord Vishnu in His cosmic sleep (fig. 52). The two represent entirely different situations, but the Pallava sculptor was so versatile that he could make his depiction of fiery energy and calm quiescence equally memorable. It looks as if the two productions were created opposite each other to show the artist's mastery of vigour and peace.

In all the wide range of Hindu art the much large "fresco in stone", depicting Arjuna's penance, an episode from the "Mahabharatha", is unique (fig. 54 & 55). The artists selected a portion of the face of a hill with a cleft approximately midway, to create a scene from the life of ancient India. The centre of attraction is a man performing austere penance. Near him stands a God. Turning towards them in both directions are large groups of semi-divine beings, animals, and birds. The cleft probably ran with actual water. This sculpture is one of the greatest achievements of the Hindu. It has been imitated a few yards nearby on the same face of the hill, but the work was not completed.

Loose sculptures are not met with until we come to the eighth century A.D. A sculpture of Manmatha and Rathi at Uttaramerur (fig. 56) is in the idiom of this century.

There are few sculptures of the early ninth century under the Pallavas. Those that are available retain the style of the earlier century. The best examples are in the temples of Tiruttani and Takkolam.

The sculptural art of the early Pandyas is to be found mainly on rock, in the excavated temples and at the monolith at Kalugumalai, already referred to. Its style is essentially that of the Pallava art of the seventh and eighth centuries, but there are some regional variations(figs. 57 & 58).

Some of the best Pandya work is at Tiruparankunram (fig. 59) and at Tirumayam, near Pudukottai. It is, however, at Kalugumalai (figs. 60 & 61) that the high reaches of Pandya art are to be met with.

About the same time as the early Pandyas, the Atiya chieftains, celebrated in Sangam literature, fostered a provincial school. In the two excavated temples at Namakkal there are some spirited renderings of Lord Vishnu's incarnations (fig. 62, 63 & 64).

The early Chola temples at Srinivasanallur (fig. 65), Kumbakonam (fig. 66 b) and Pullamangai bear sculptures that, while retaining many of the Pallava features, gradually acquire signs of the newly rising art of the Cholas. The sculpture was no longer carved at the site, but made elsewhere and fitted into the framework of architecture. This period has contributed many excellent portrait sculptures. There is a number of them in the Nagesvara temple at Kumbakonam (fig. 67 a, b).

To the period which immediately followed, when the influence of that remarkable queen, Sembian Mahadevi, was potent, belong some exquisite sculptures (fig. 69).

A great sculptural age begins with the building of the Big Temple at Tanjore. The architecture of that magnificent building rather overshadows the sculptures on its walls, and yet these figure carvings are full of spirit and energy, fit symbol of the Chola state. Even more remarkable are the sculptures in the Gangaikondacholapuram They mark the zenith of the Chola sculptural art.

They are set in big niches on the walls of the temple. The carvings seem to burst with life out of their frames. Yet many of them have tender themes. The greatest masterpiece of them all depicts Lord Siva winding a garland of victory around the head of a devotee (fig. 71). There is an ineffable smile on the face of the Lord as he dances away in another composition (fig. 70 a).

In the 12th century Chola sculpture becomes graceful The best examples are in the temples of Chidambaram, Kumbakonam (figs. 75, 76), Darasuram (fig. 73 and 74a) and Tribhuvanam (fig. 74b).

The advent of Vijayanagar and Nayak rule introduced Hoysala and Kakatiya influences. The sculptures at Madurai (figs. 77, 78), Suchindram (fig. 79) and other places are usually tall, with an emphasis on angularity. The figures are heavily ornamented.

A little apart from the mainstream of Tamilnadu sculpture is the school in the Kanyakumari temples like Tiruvattar (figs. 82, 83, 84). It was influenced by the art of the neighbouring Kerala State.

Bronzes :

By far the most important achievement of Tamilnadu are the creation of images in metal for use in the temples. Almost all images, some rising to a height of 1½ metres, are cast solid and were intended to be taken out in procession during festive days. They were produced by the "*Cire perdu*" or "lost wax process".

The earliest such image to have survived comes from a funerary pit at Adichanallur in Tirunelveli District. It is a tiny figure, not more than 2" in length and represents probably a mother goddess. It is to be assigned to the megalithic age, circa 7th century B.C.

Metal images of gods and goddesses have survived from the late Pallava period, about 8th century A.D. They are usually small, rising up to about half a metre and bear close resemblances to the sculptures of the period, with broad shoulders, ribbon-like upavitha and heavy garments, these being some of the characteristics of the Pallava period (Fig. 85). The bronzes of this period are, however very few. On stylistic considerations the remarkable image of Bodisathva Maitreya (fig. 86) discovered from Kaveripoompattinam has to be assigned to 8th century A.D. Almost to the same period has to be attributed the fine image of Vishnu (fig. 87) from Kodumudi in Coimbatore District, which came under the influence of the Pallavas in the eighth century. A few bronzes of the Pallava period such as the Vrishavahana Siva from Kilappudanur and Somaskanda from Thiruvalangadu are now preserved in the Madras Museum. The loveliest of the Pallava bronzes is undoubtedly the Kalyana Sundara Siva (fig. 88 & 89), from Vadakkalattur. It is to be assigned to the middle of the 9th Century A.D. Two more bronzes from the same place (figs. 90 & 91), one representing Nataraja and the other Parvati belong to the same period. The Nataraja in particular resembles the Nataraja bas-relief in stone carved above the niches in the temples bearing Tellarerinda Nandi's epigraphs. Towards the end of the 9th Century, the classical idiom of the Cholas emerges perceptibly (figs. 92, 93 & 94). The period of the Imperial Cholas must be termed, the golden age of Tamil Bronzes. Especially the bronzes of 10th, 11th and 12th centuries are masterpieces of Indian art.

The bronzes of the reigns of the Chola Aditya, Parantaka and his successors are particularly noted for their beauty and elegance (figs. 95, 96 & 97). Special mention must be made of the Chola queen Sembiyan Mahadevi who gifted a number of beautiful bronzes to various temples in the Chola country. It must however be mentioned that the art of this period was confined to Kumbakonam, Mayuram, Nannilam, Nagapattinam and Trichy regions. Bronzes gifted by

Sembiyan Mahadevi to the temple of Konerirajapuram are now recognised with the help of inscriptions. Number of the images gifted by this pious lady can also be seen in temples associated with her name and there are reasons to believe that the queen entrusted all her works to a particular family of Sthapathis, as they show very close resemblances.

With the advent of Raja Raja I, the Centre of bronze casting shifted to Tanjore where Rajaraja made gifts of innumerable images to the great temple erected by him. From his time onwards the bronze images were made in large numbers throughout the length and breadth of the Tamil Country. Many families specialized in this art. One such family flourished at Tiruvenkadu which yielded a group of remarkable images. Some of these images are dated with the help of inscriptions found in the temple. Vrishavahana and his consorts (Fig. 98), Kalyana Sundara (Fig. 99), Bikshatana and a Bhairava now in the Tanjore Art Gallery and the Ardhanari (Fig. 100) and Candikeswara now in Madras Museum which were discovered in the Tiruvenkadu temple, are masterpieces of this period. To these must be added a few other bronzes now under worship in the temple and the recent finds from the same village, now preserved in the Tanjore Art Gallery, amongst which there is an excellant image of Kannappan, a Saivite saint. The great Nataraja image and other pieces in the Tanjore temple are the products of the royal school.

Rajaraja's son Rajendra and his successors continued the patronage and bronzes in classical style were produced up to the end of 12th century A.D. (Fig. 102 and 103). When the Pandyas asserted their independence in the far south in about the middle of 13th century, regional variations began to appear. But they no longer retained the classical Chola fluidity, which was replaced by somewhat rigid forms (Fig. 104). Bronzes continued to be made during the Vijayanagar period : a fine example of this school is illustrated in this book (Fig 109A). The Nayaks, successors of the Vijayanagara dynasty were also responsible for patronising the production of bronzes, some specimens of which are to be seen in temples like Madurai. It is a living art and a few families of bronze-casters, despite the impact of modern civilization, are still engaged at this craft.

Painting :

The history of painting in Tamilnadu begins about eighth century A.D., but the art was much older. It was widely practised in the Sangam age. However, not a line of the large corpus has survived. The earliest survivals are on the walls of Pallava temples. As a rule, the monuments, whether excavated or structural, were painted over. Patches of colour are still clinging to some of the monuments at Mamallapuram.

On the walls of the Kailasanatha temple at Kanchipuram, that fundamental record in south Indian art history, are some paintings. Florai and geometrical designs were painted in some of the little shrines that make up the " prakara " walls, and some of them have been painstakingly restored. In the Panamalai temple, built in the same reign as the Kailasanatha temple at Kanchi, that is, Narasimhavaraman II's, there is a superb portrait of Goddess Bhavani (fig. 109). This is all that has come down to us of what must have been a very large body of paintings.

As could be expected, Pallava paintings have the same qualities as Pallava sculpture. They are dainty, graceful and pleasing. They do not aim at astounding the beholder. They appeal rather to his sense of appropriateness, of neatness. Pallava paintings do not put a foot wrong, so to say. Everything is as it should be. But it is far from prim. It has a life of its own. the life of the religion the personalities of which it depicts.

In the next century, the ninth, were painted perhaps the best known of the Tamilnadu paintings. These are at an excavated " cave " temple at Sittannavasal, near Pudukottah. The excavation and the paintings on its ceilings and pillars used to be attributed to the Pallavas, but a later discovery of an inscription on the monument shows that the work should be attributed to the Pandyas.

The paintings here (figs. 110 and 111) illustrate a passage from the Jain scripture and a dancing damsel. Figure 111 depicts a part of a large composition, on the ceiling of the " ardha mandapa ", of a big lotus pool in which a few persons are gathering lotus flowers. Some elephants are sporting in the waters, and fish swim about. It is a very natural scene. On one of the pillars of the same hall there is a lovely little painting of the danseuse.

In the far south, at Tirumalaipuram, there are some other paintings of the Pandya period. They depict some geometrical patterns and some birds. As in the case of the Pallavas, the survivals of Pandya paintings are pitifully few.

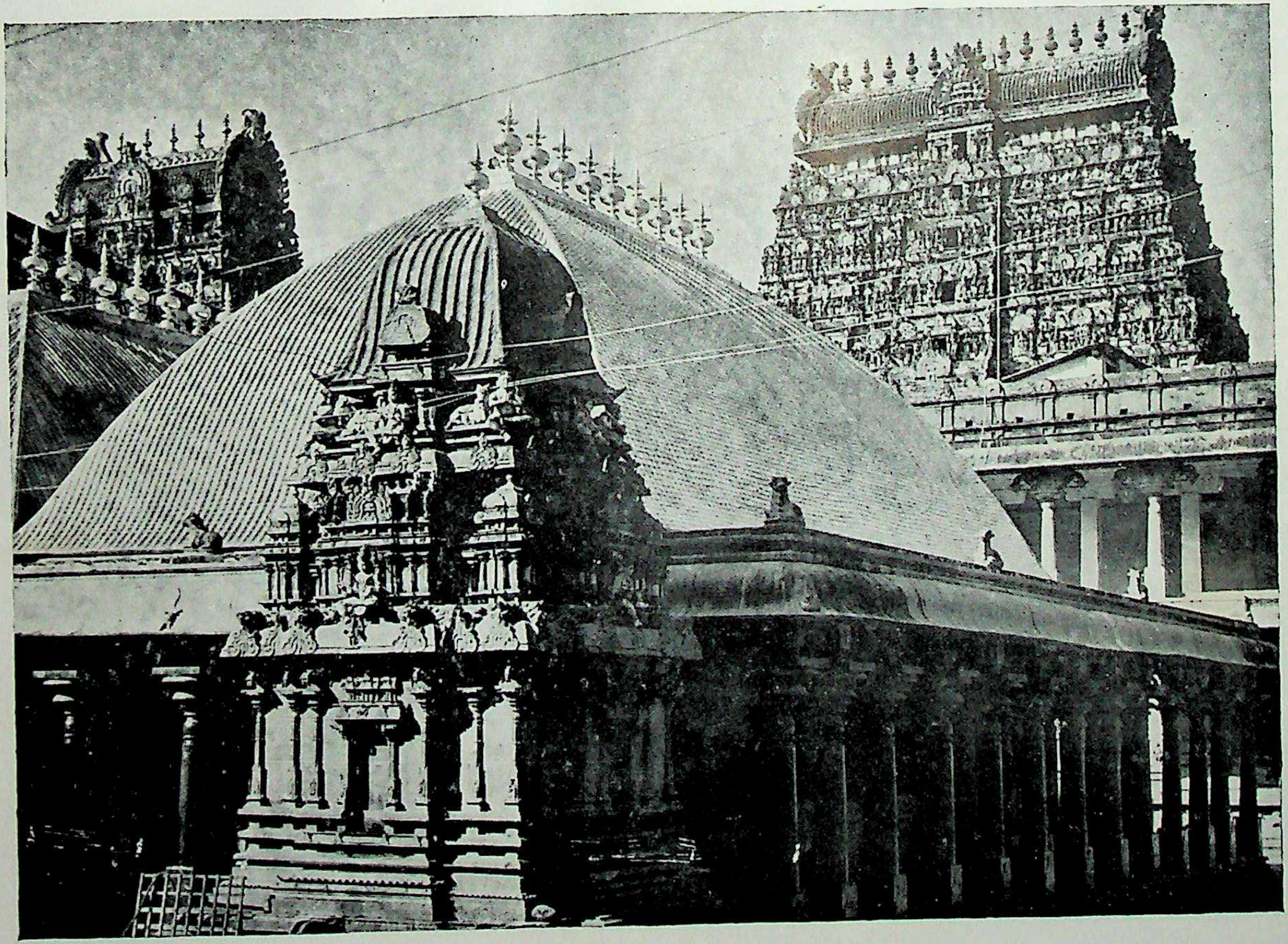
Chola architecture made a tentative start with the small temples in the Pudukottah region, and it is in the biggest and most important of them that the earliest Chola paintings, a school later to become a glory of Hindu art, have been found. On the walls of the temple named Vijayalaya Cholisvaram some paintings have survived. There is a big panel of Lord Bhairava.

The zenith of the plastic art of the Cholas is reached, appropriately enough, in the Big Temple at Tanjore. Around the sanctum was painted a virtual gallery of Chola belief and manners. The paintings are usually of large size and they deal with large themes. Four of them are reproduced in this book. (figs. 112 to 115).

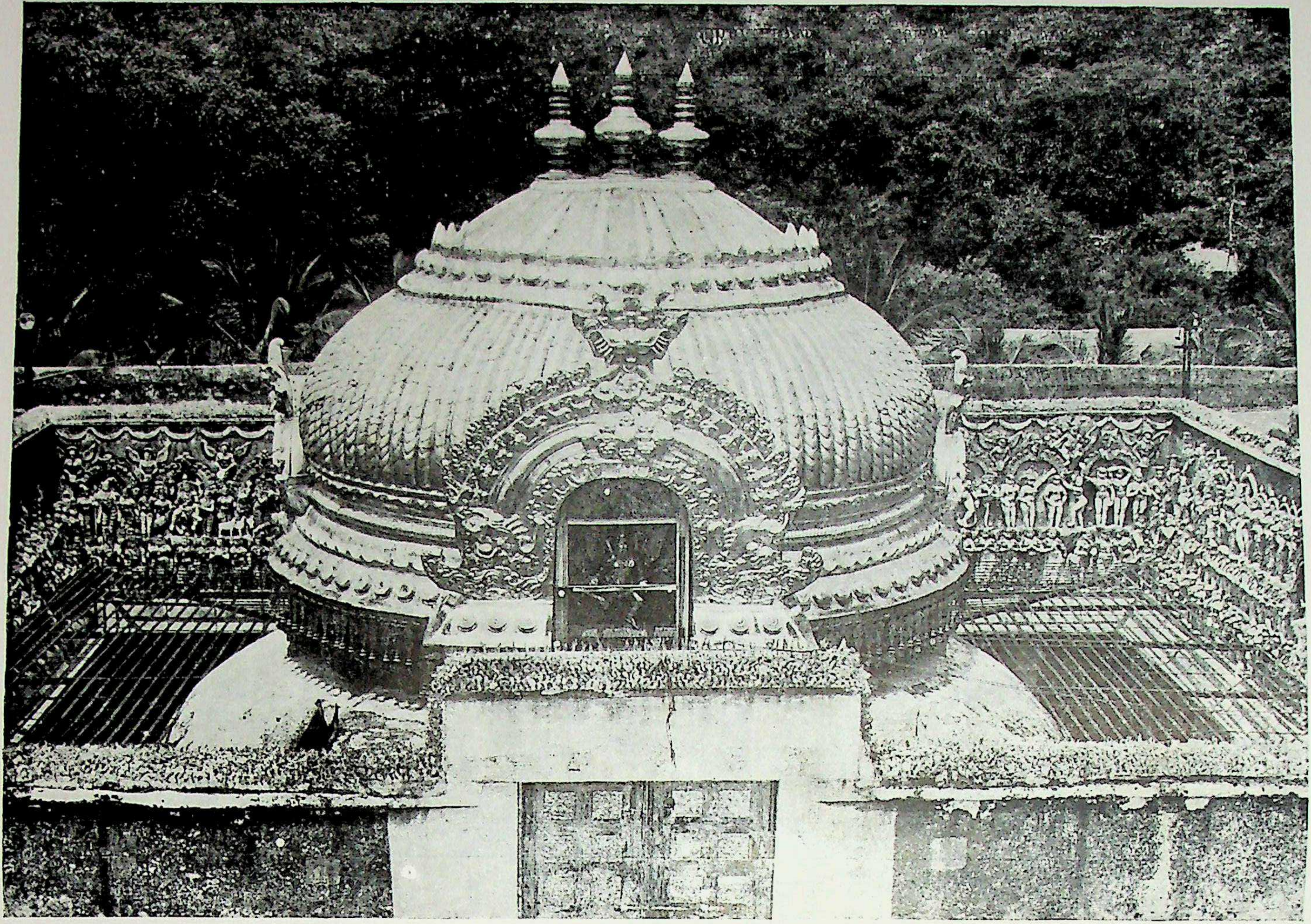
The paintings illustrate incidents from the Hindu scriptures and legends Fig 115 is of a saint, Sundara, who is believed to have travelled on horse-back to Mount Kailas along with another saint, Cheraman Perumal, on an elephant. In fig. 113 (and also on the cover page) is depicted Rajaraja I, the builder of the temple, in conversation with his preceptor. The painting is one of a few in which the great king is drawn. There is another painting of him in the temple, in which he is shown as worshipping at the shrine of Lord Nataraja in the Chidambaram temple. Incidentally, the paintings depict scenes from Chola life. Fig. 114 is particularly interesting showing as it does servitors clothed in what seem to be modern "bush shirts". Fig. 112 is of a dancing girl, a subject very popular with Chola sculptors and painters.

In Nayak times these chola paintings were overlaid with a layer contemporary work. This practice of painting over older work, disastrous as it seems to us, used to be fairly common A comparatively larger body of paintings of the later times of Vijayanagar and Nayak kings has survived. Fig. 116, from the Madurai temple, is a representative example On the walls of this temple is a larger series of paintings depicting scenes from Lord Siva's sports at Madurai, the subject of a celebrated Tamil book There are also examples of Nayak paintings in the Chidambaram temple.

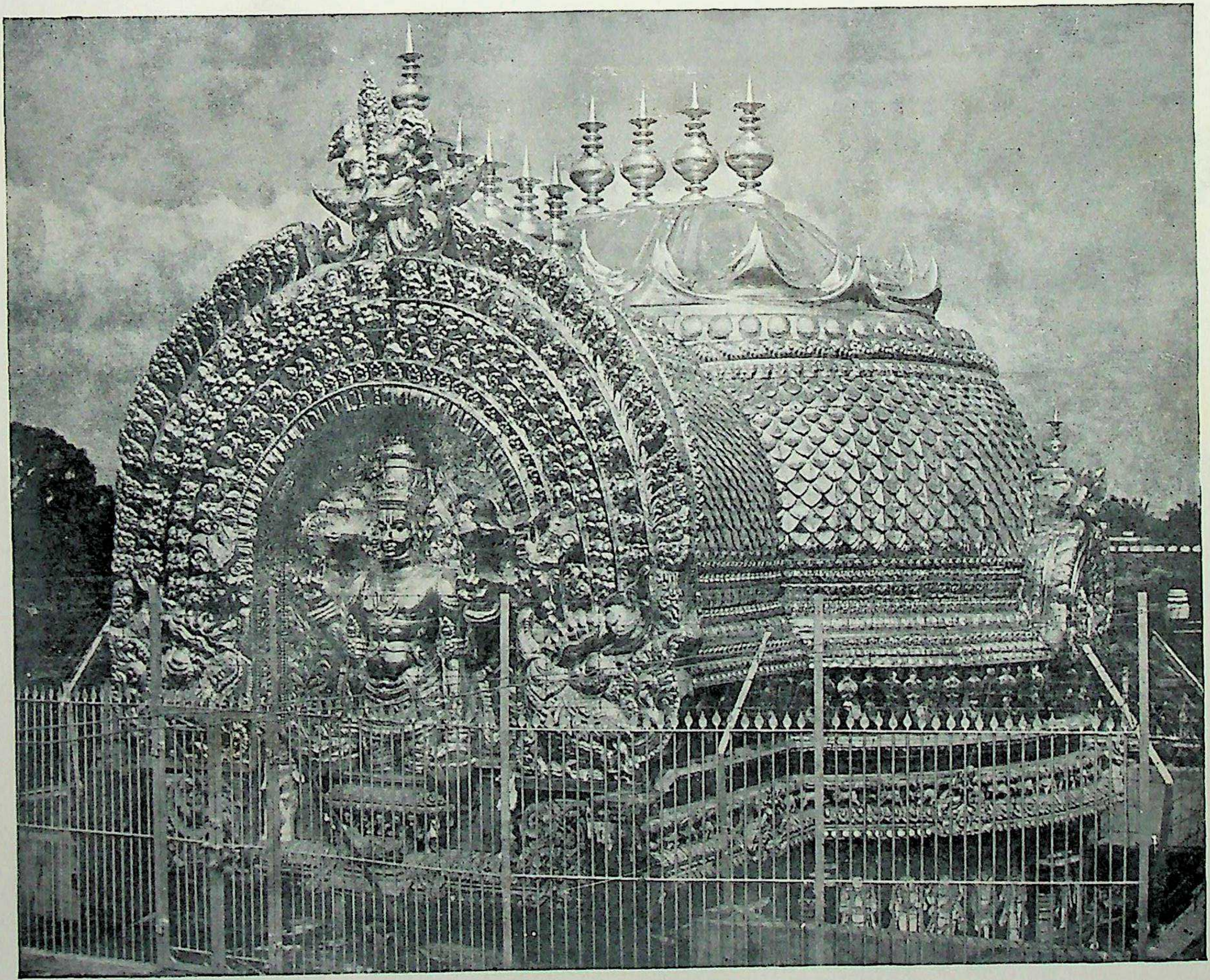
Artists at the Maharatta Court in Tanjore, from about the 16th to the 18th centuries, turned out a great deal of manuscript illustrations and some of these miniatures are superb. But they also painted on temple walls. Their work can be admired on the walls around the Ramaswami temple at Kumbakonam, depicting scenes from the "Ramayana".



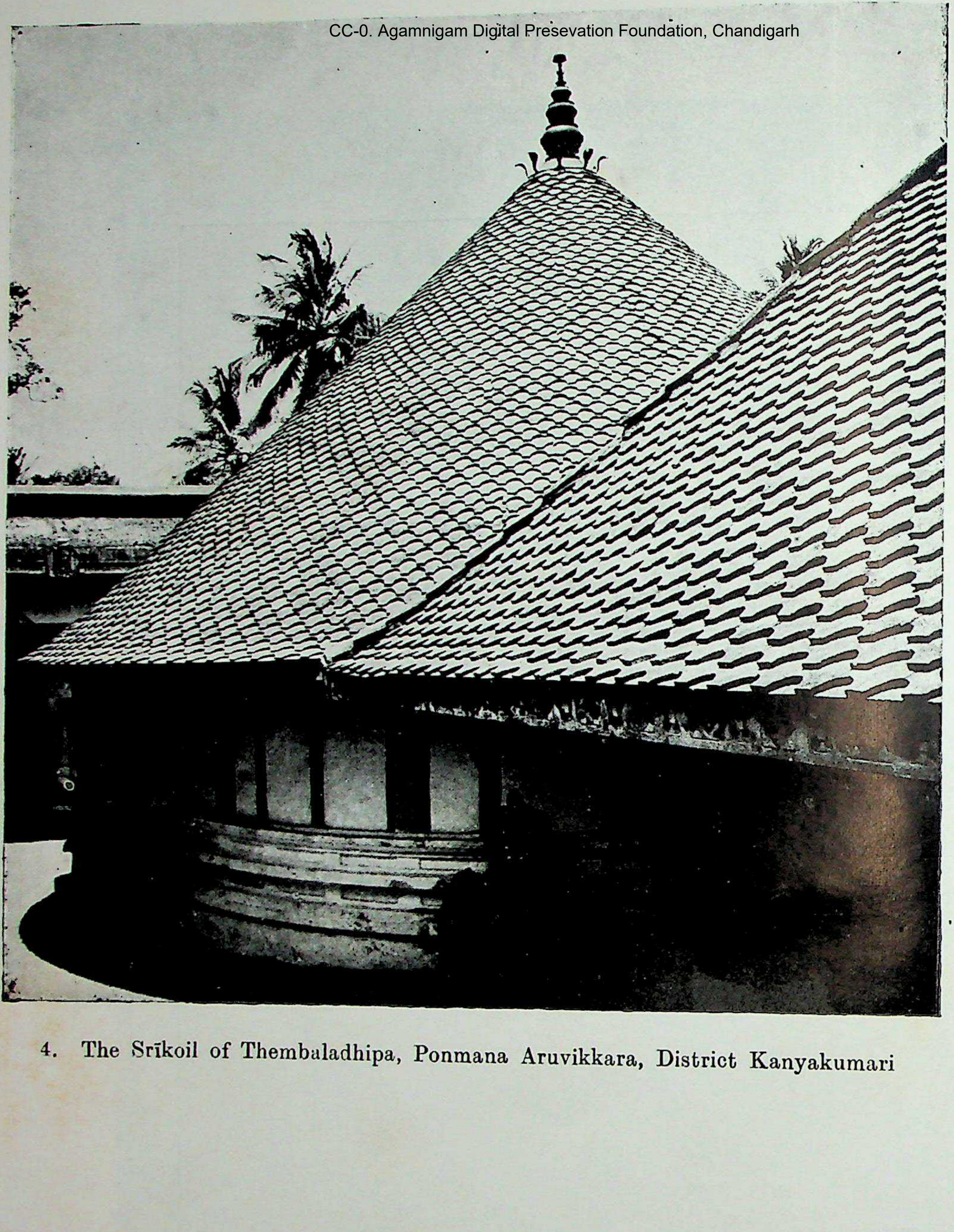
1. The temple of Naṭarāja (Dancing Śiva), Chidambaram, District South Arcot



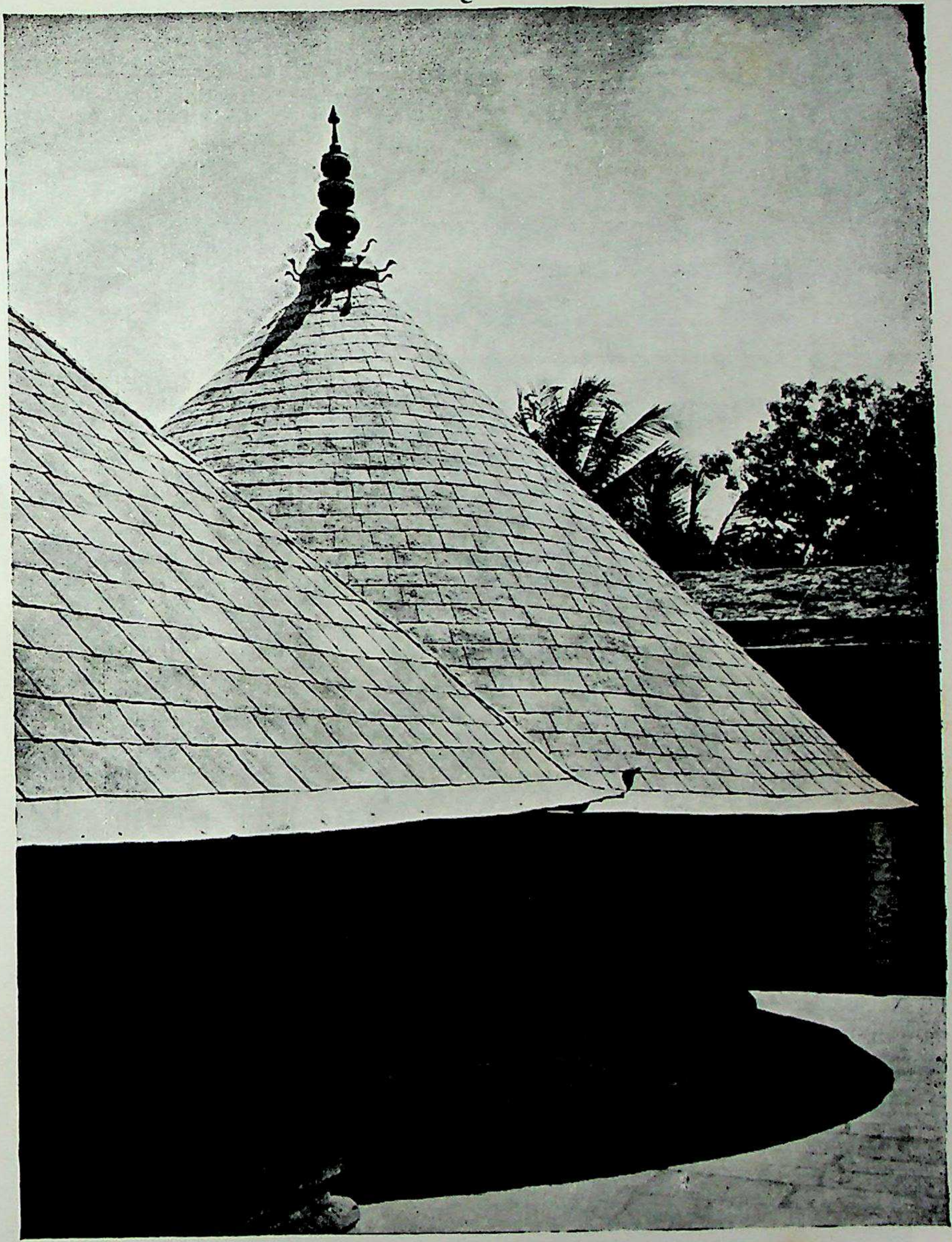
2. The Vimāna of Alagarkoil. Alagarkoil, District Madurai.



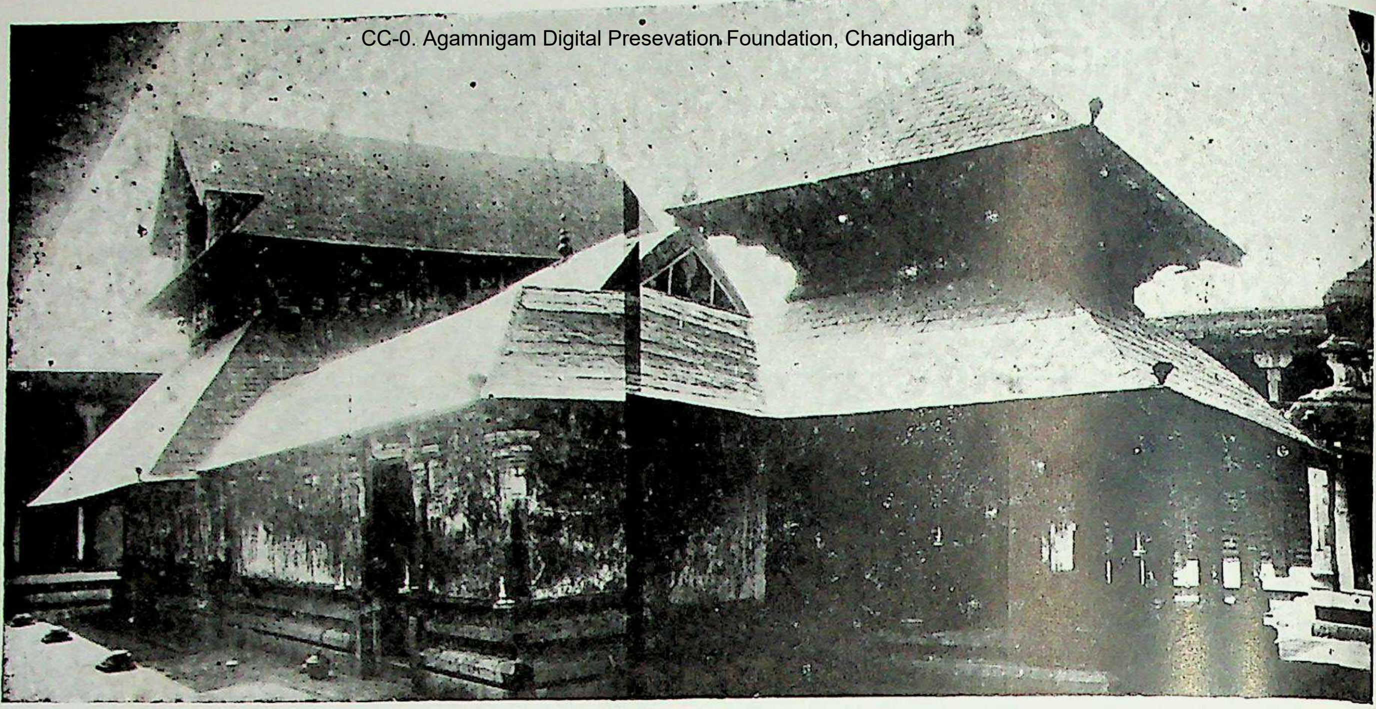
3. The vimāna of Srī Ranganātha temple, Srirangam, District Thiruchi



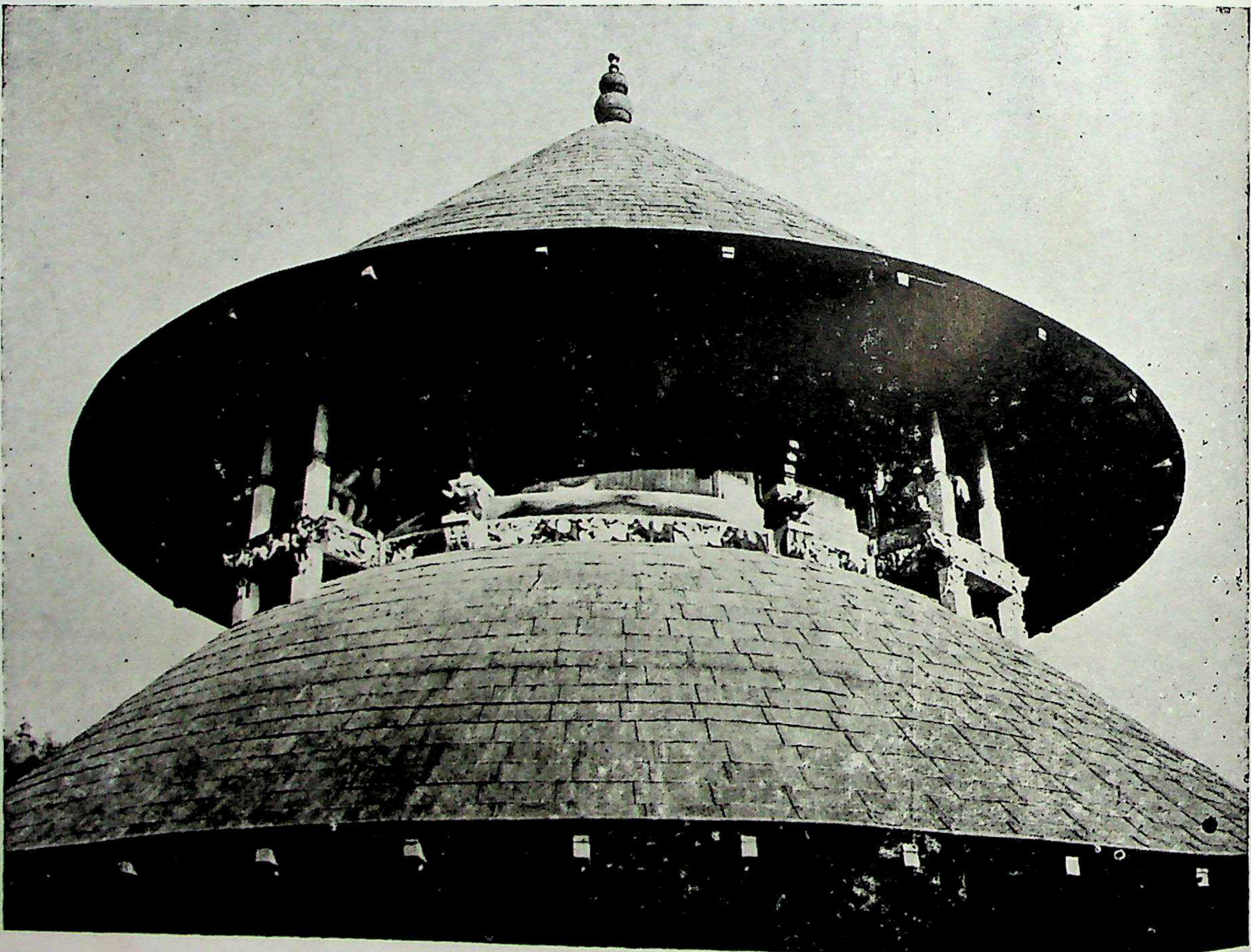
4. The Srīkoil of Thembaladhipa, Ponmana Aruvikkara, District Kanyakumari



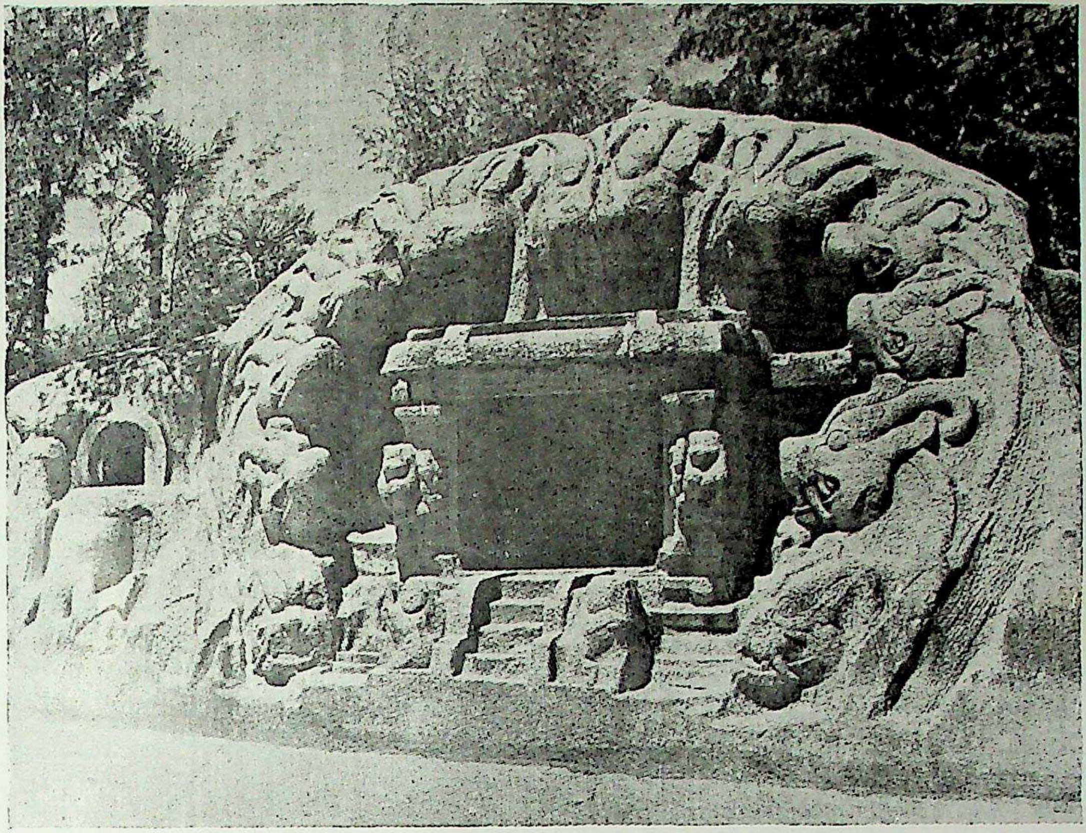
5. The Mahādeva Srīkoil, Thirupparappu, District Kanyakumari



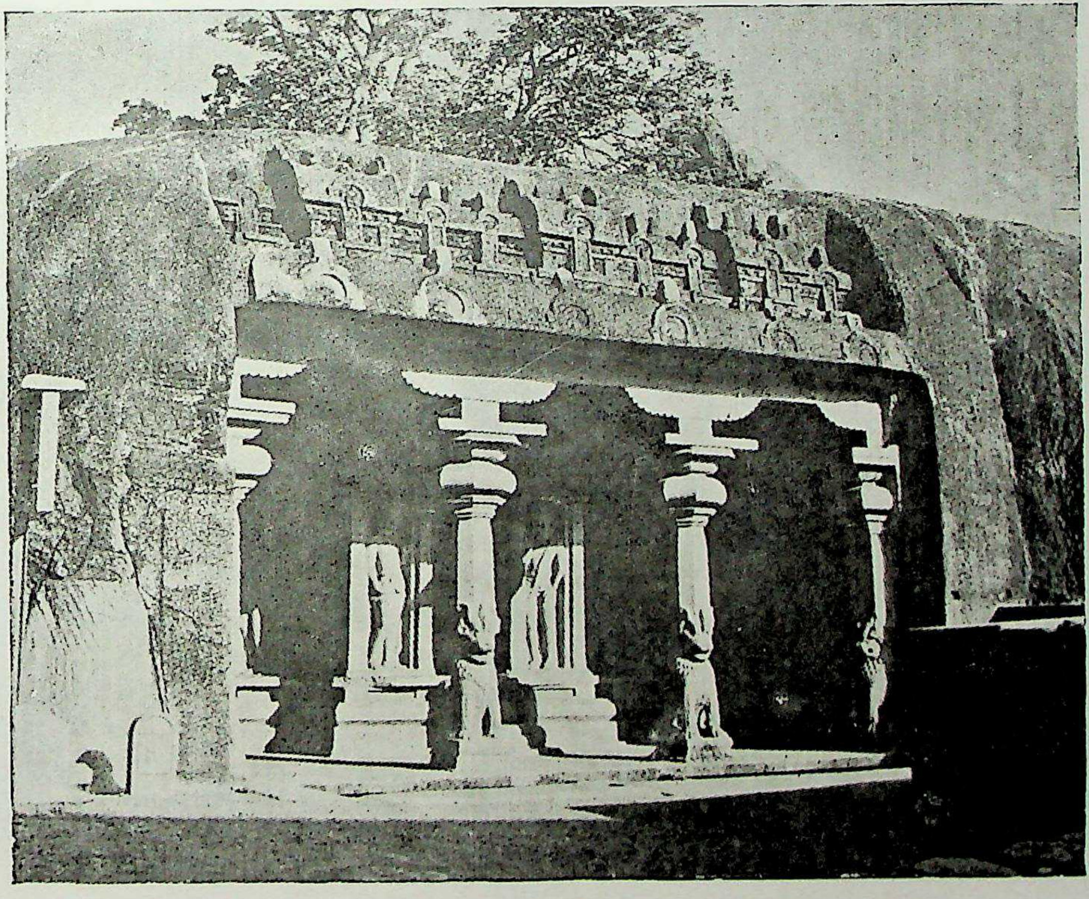
6 a. The temple of Ādikesava Perumāl, Thiruvattaru, District Kanyakumari



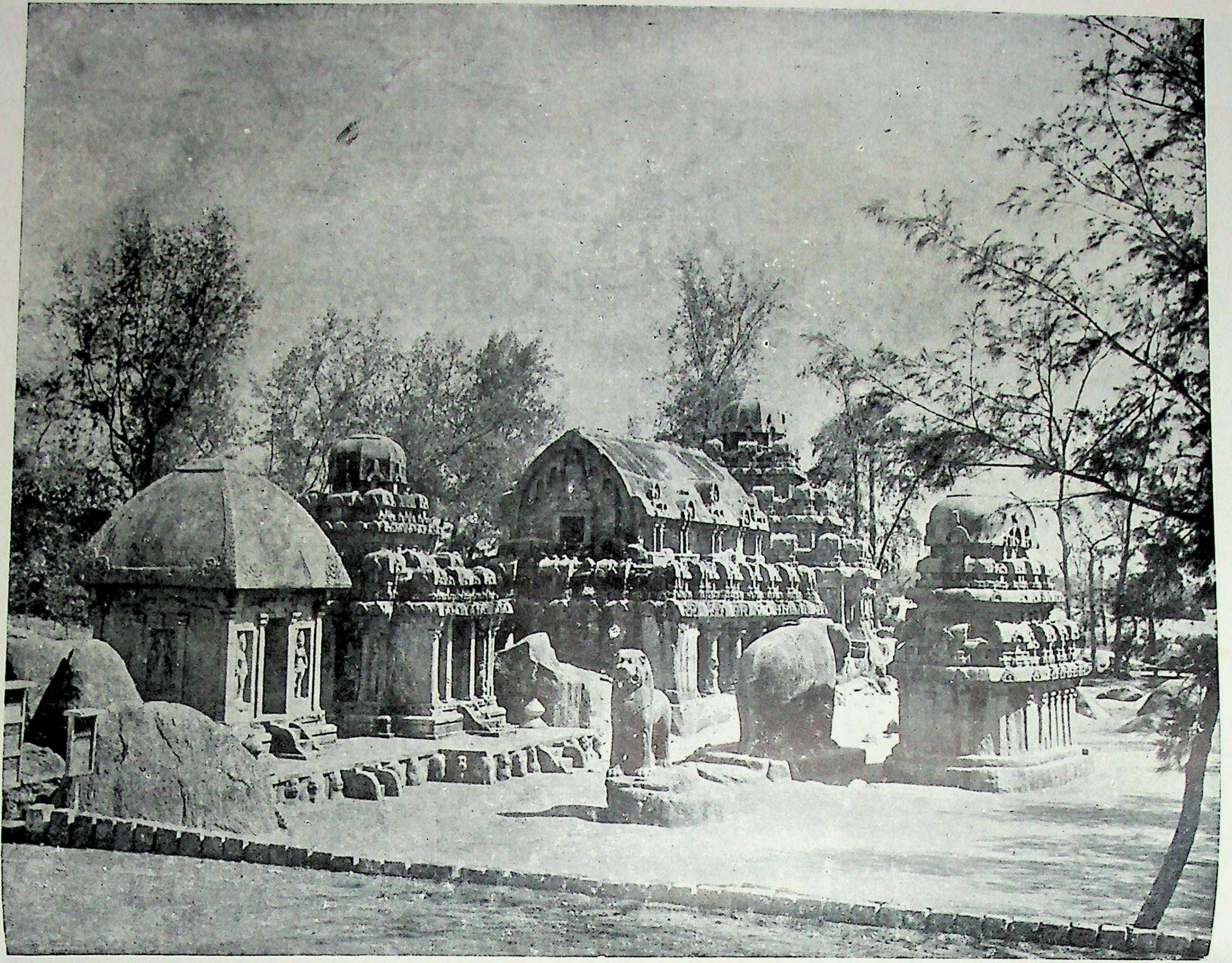
6 b. The Thrippaniyode Mahādevar temple, Valvechagoshtam, District Kanyakumari



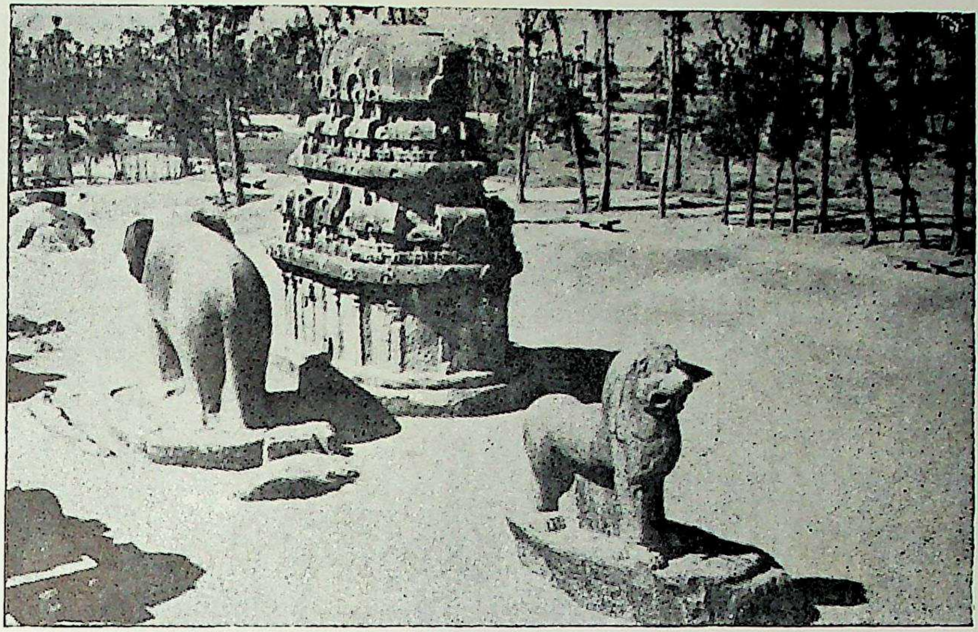
7 a. The Tiger Cave, Saluvankuppam (Mamallapuram), 8th century A. D.



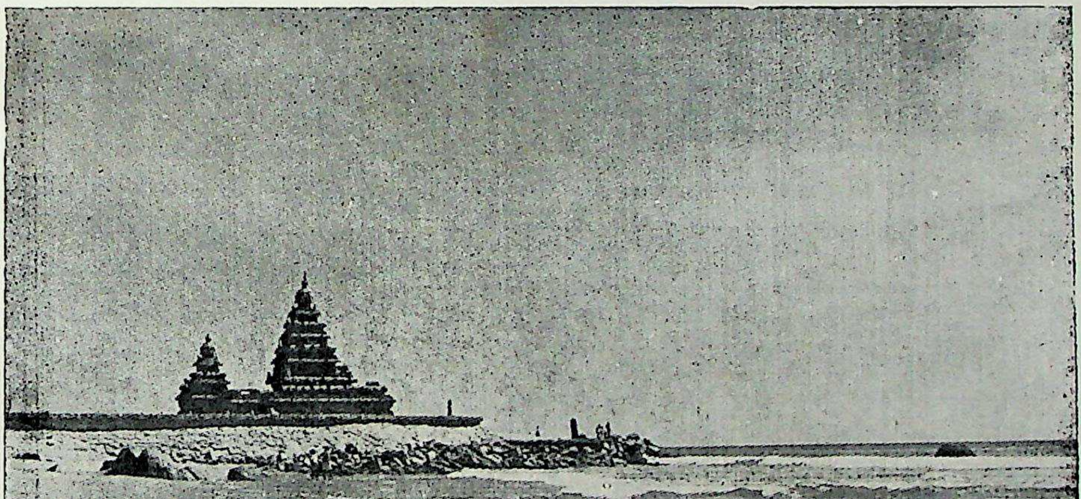
7 b. The Varāha cave temple, Mamallapuram, 8th century A. D.



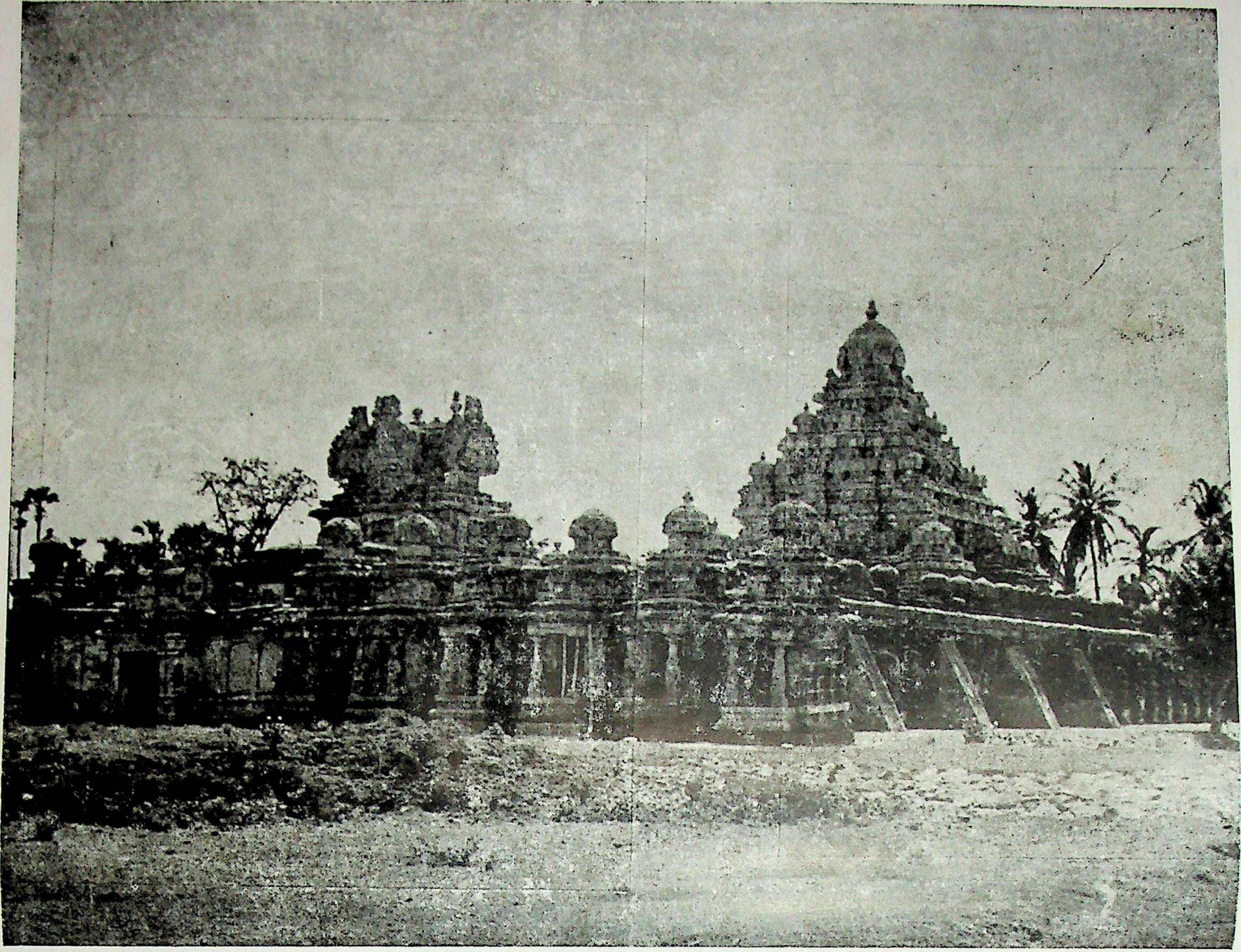
8. The monolithic temples (five rathas). Mamallapuram. 8th century A. D.



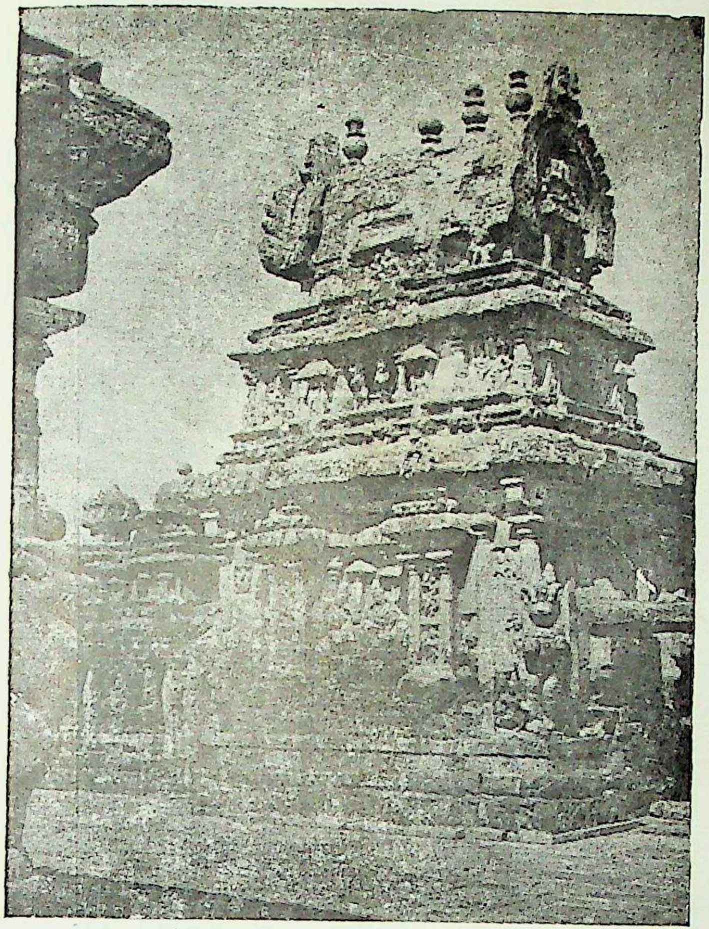
9 a. The monolith Sahadeva ratha, Mamallapuram
8th century A. D.



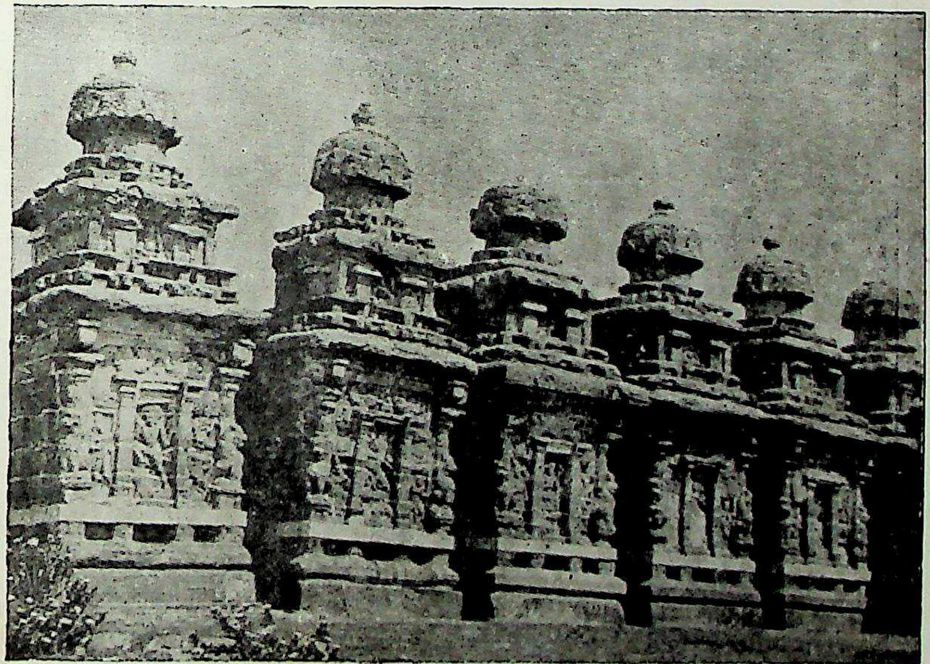
9 b. The seashore temple, Mamallapuram, built by Rajasimha,
8th century A. D.



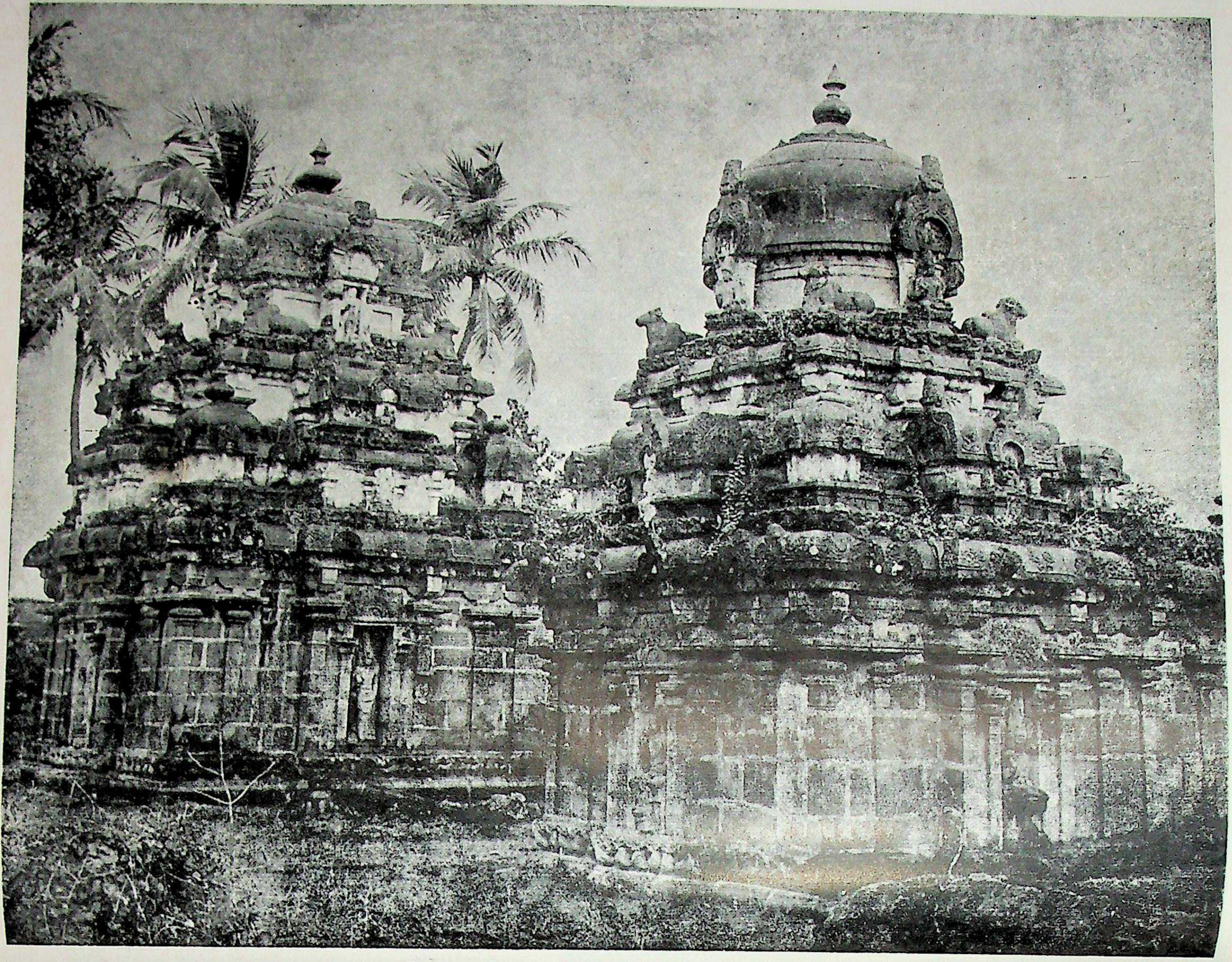
10. The Rājasimheśvara temple (Kailāsanātha), Kanchipuram, built by *Pallava Rajasimha, 8th century* A. D.



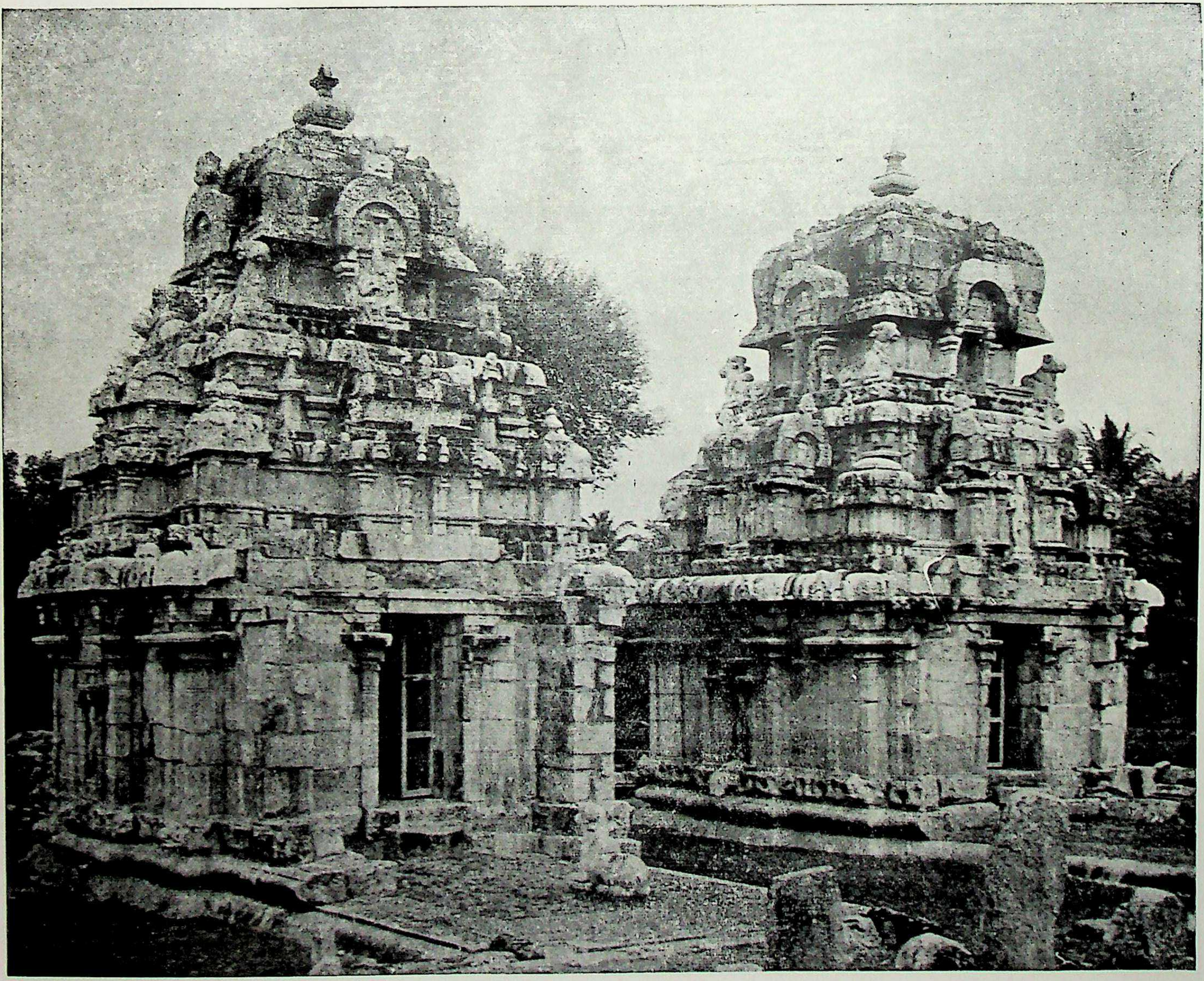
11a. The Mahendravarmeśvara temple, Kanchipuram, built by Mahendra, son of Rajasimha, 8th century A. D.



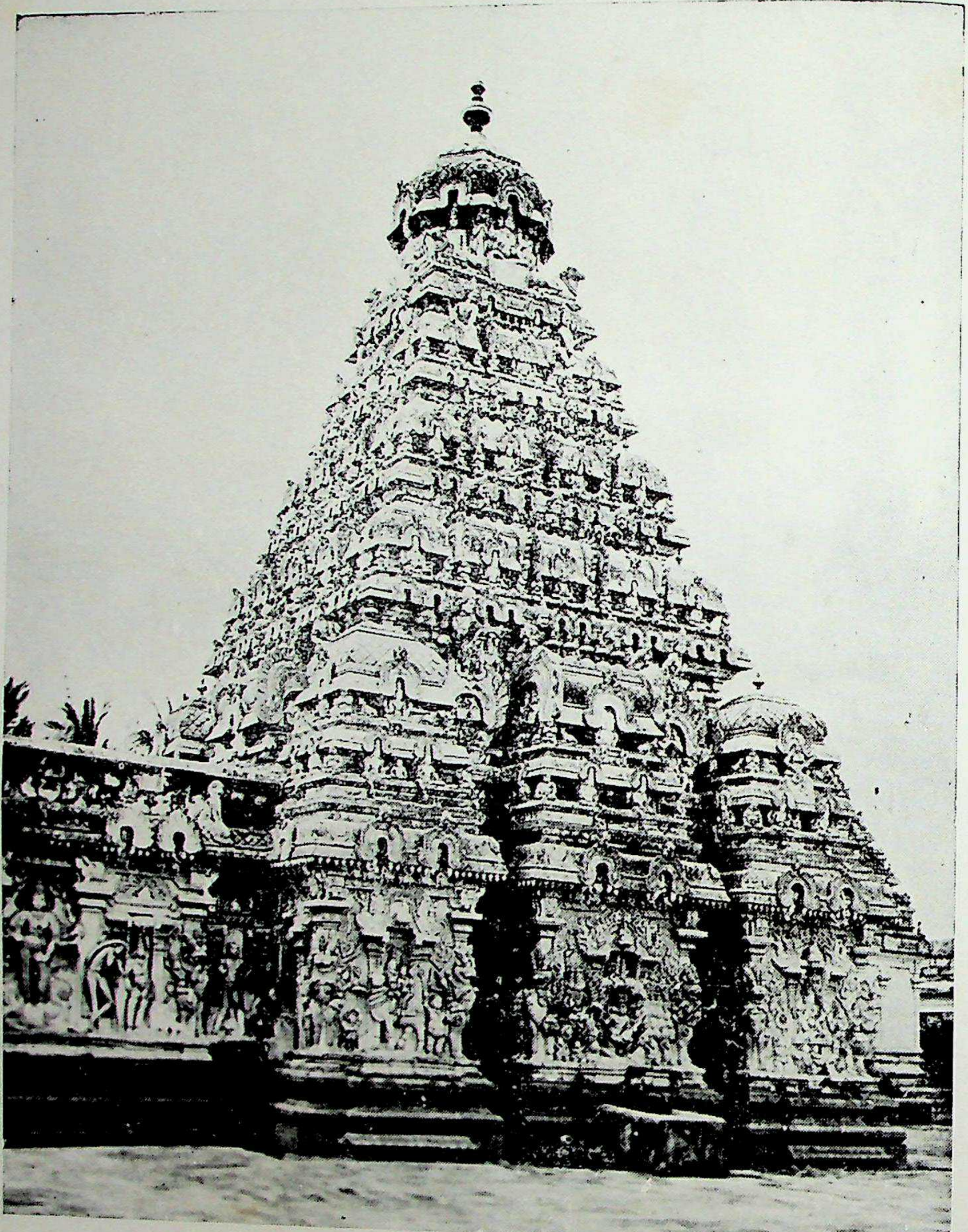
11b. A row of small shrines, anchipuram, built by the Queens of Rajasimha, 8th century A. D.



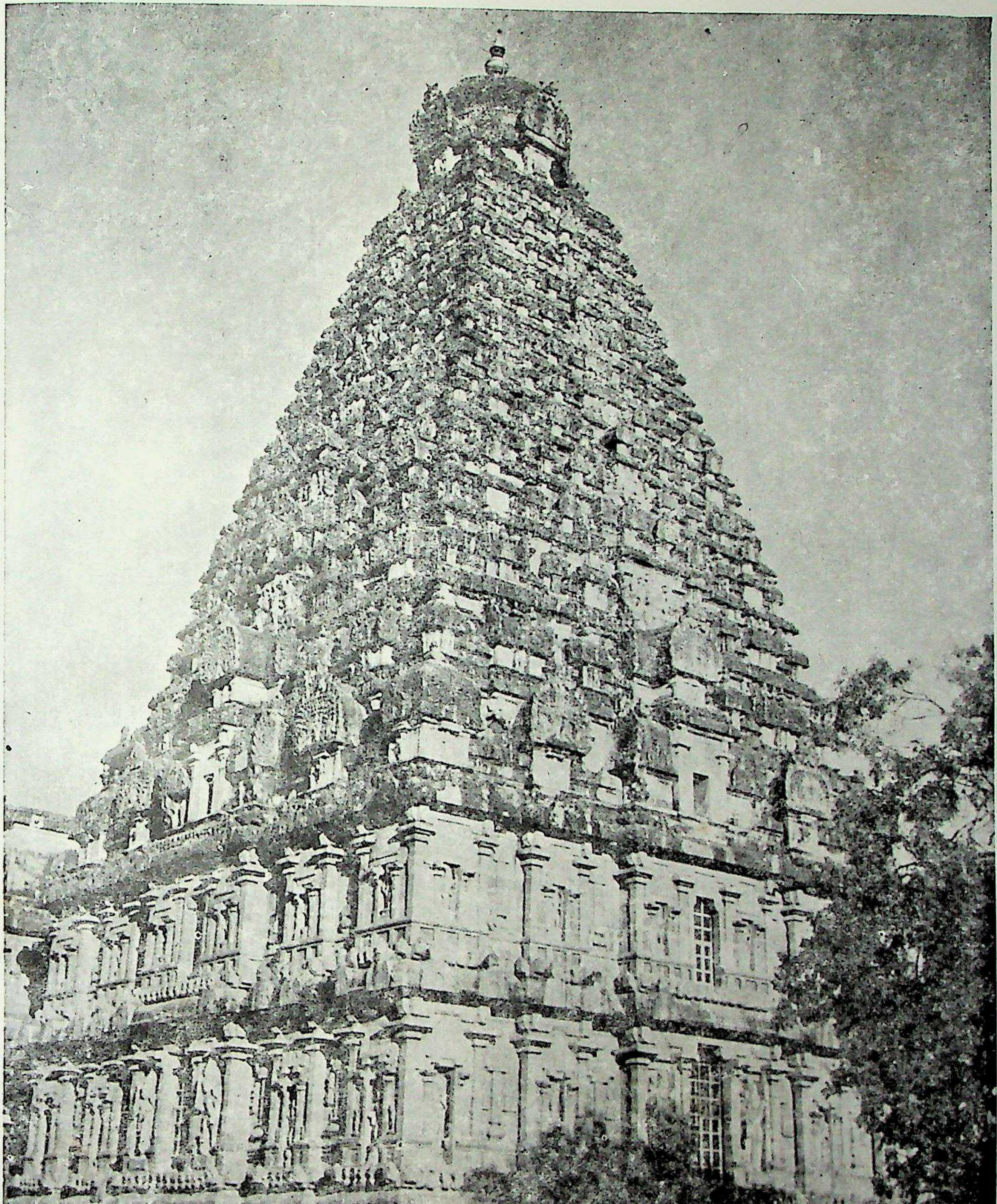
12. The Avanikandarpa Īśvaragṛham (Twin temples), Perumpaluvūr, District Thiruchi, 9th century A. D.



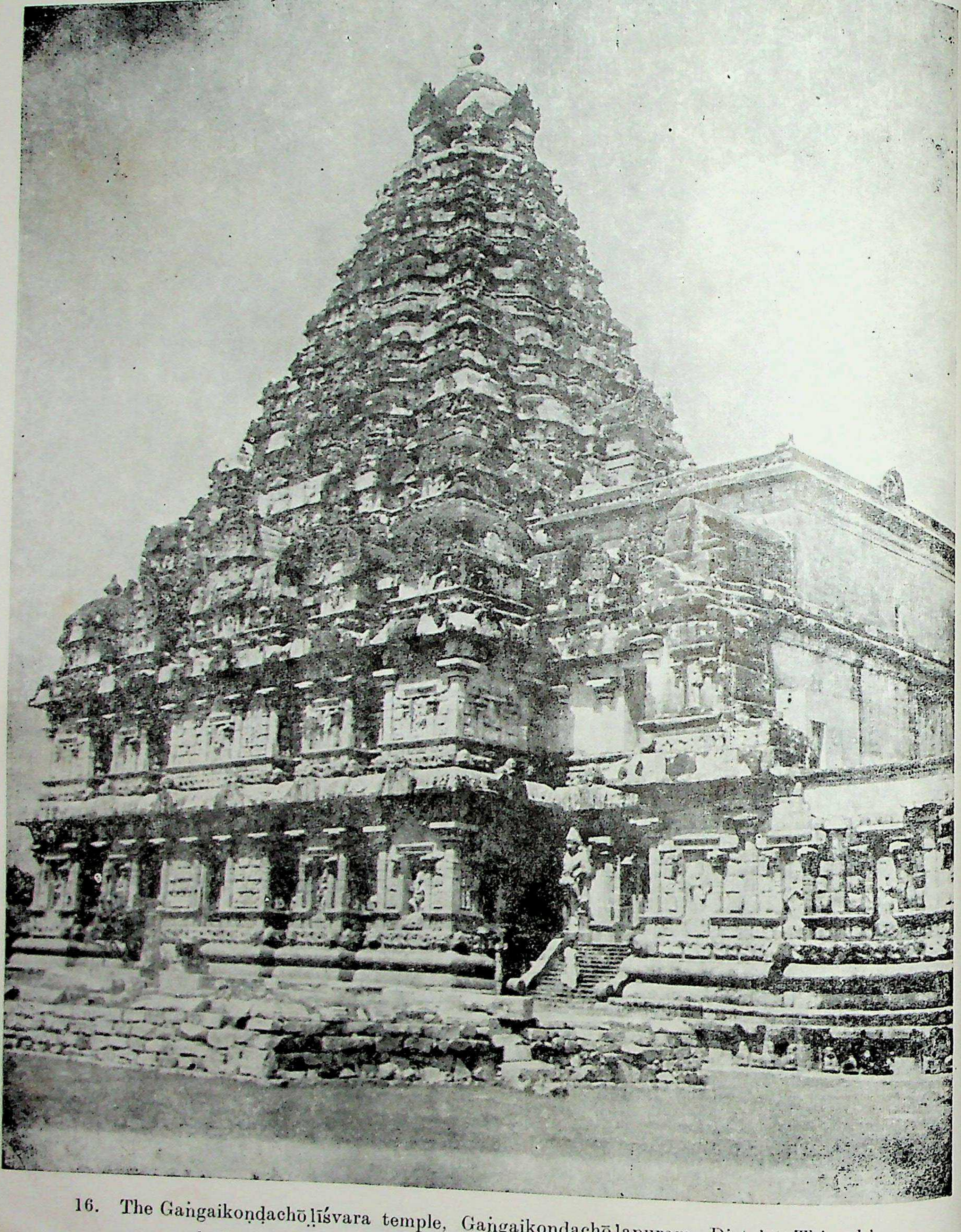
13. The Mūvarkoil, Kodumbalur, District Thiruchi, built by Bhūti Vikramakesari, 10th century A. D.



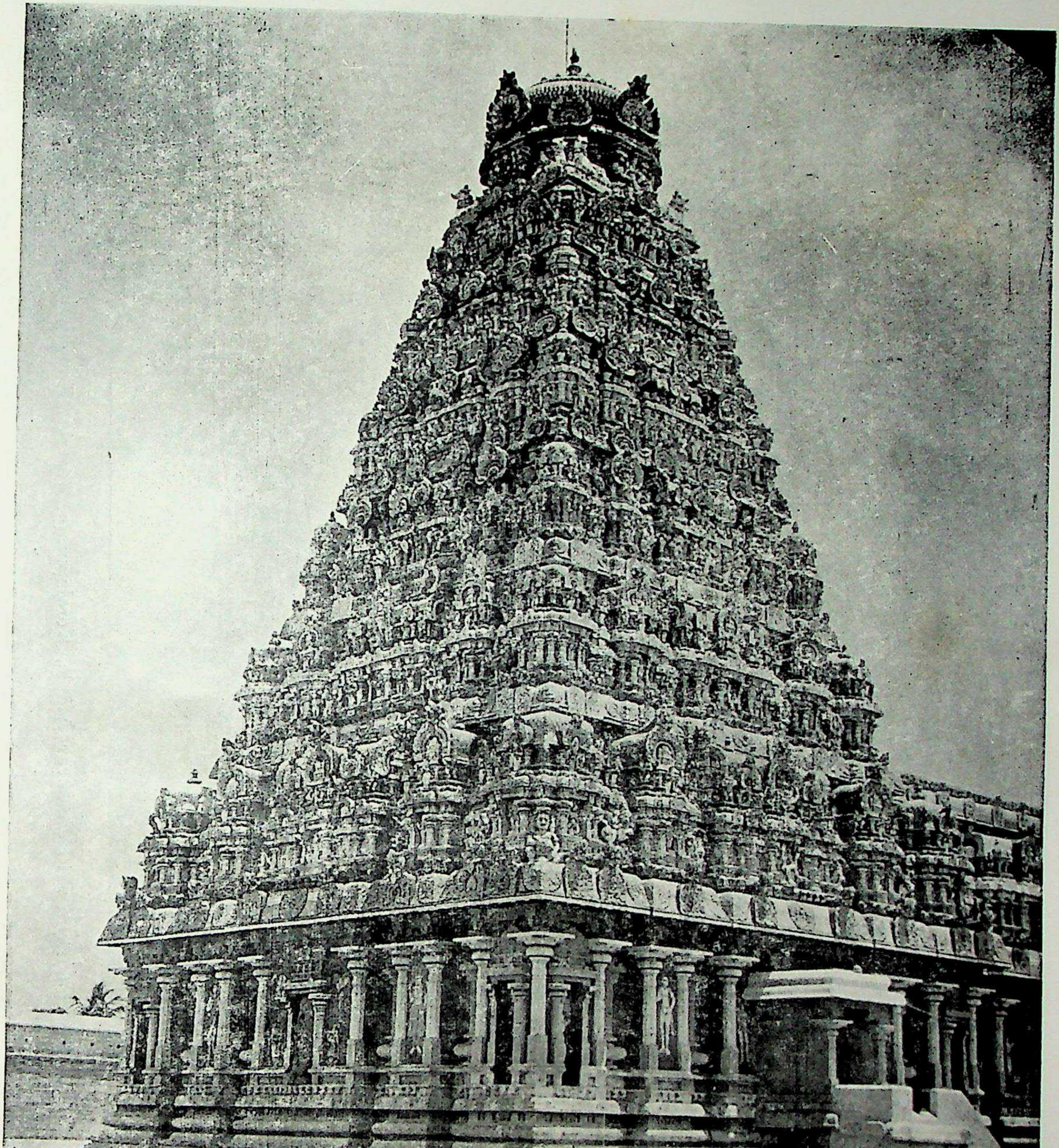
14. The Vīraṭṭānēśvara temple, Tiruvatigai, District South Arcot, Pallava period, built in 7th century A.D. and renovated in 9th century A.D.



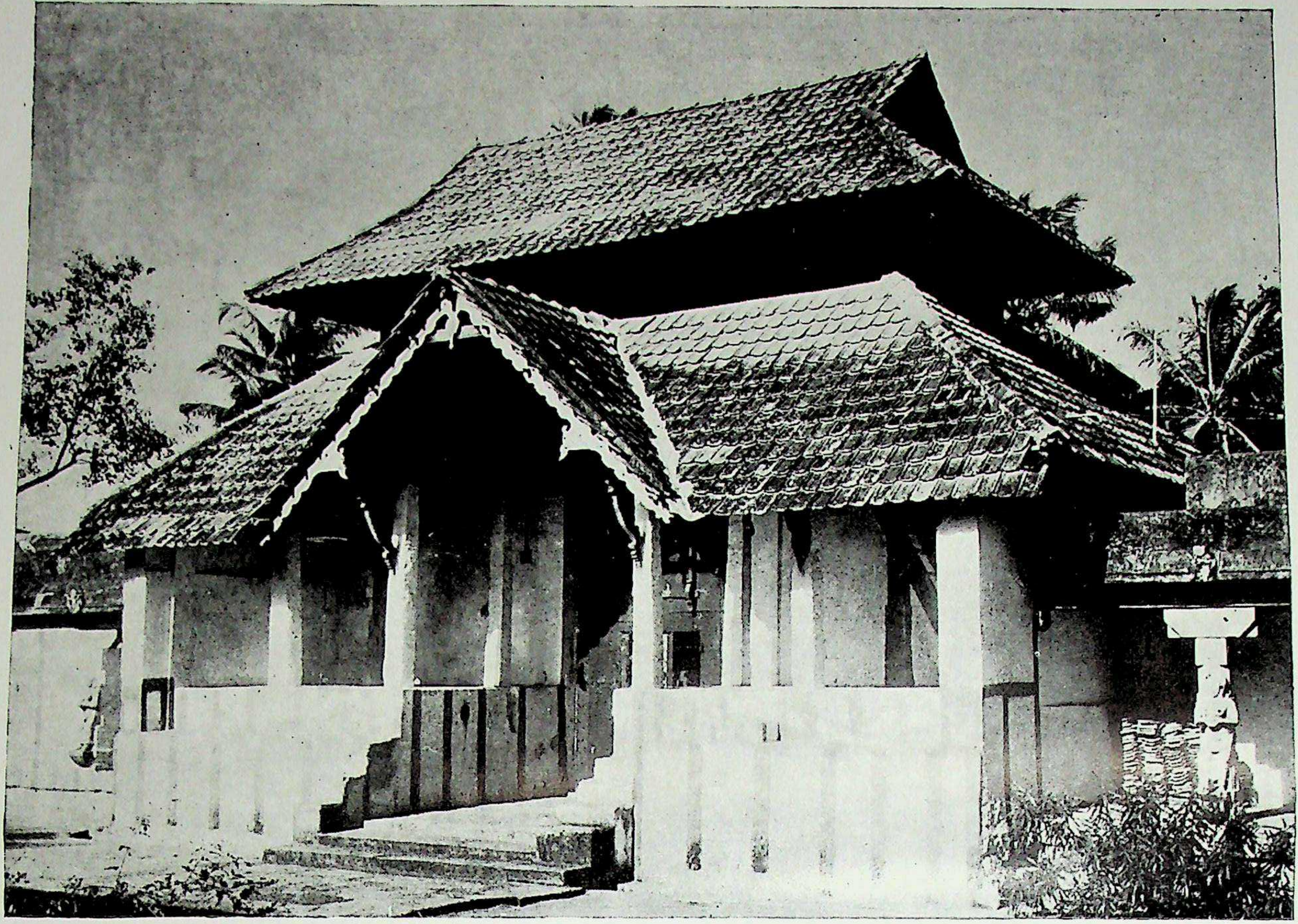
15. The Rājarājēśwara temple (Bṛahadēsvara), Thanjāvūr built by the Chōḻa Emperor Rājarāja I, circa 1000 A.D.



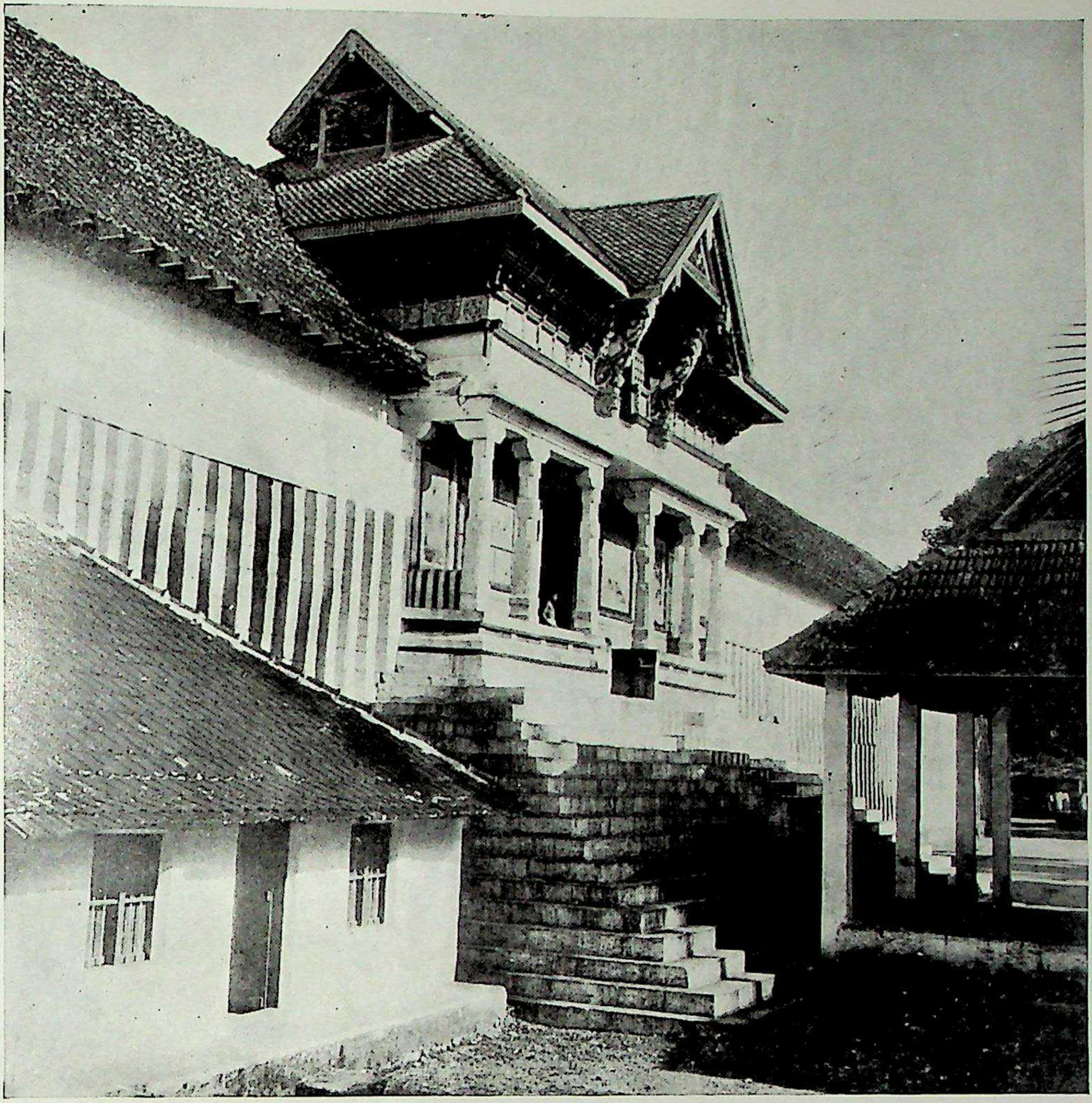
16. The Gaṅgaikoṇḍachōl̤īśvara temple, Gaṅgaikoṇḍachōl̤apuram, District Thiruchi, built by the Chōl̤a Emperor Rājēndra I, circa 1030 A.D.



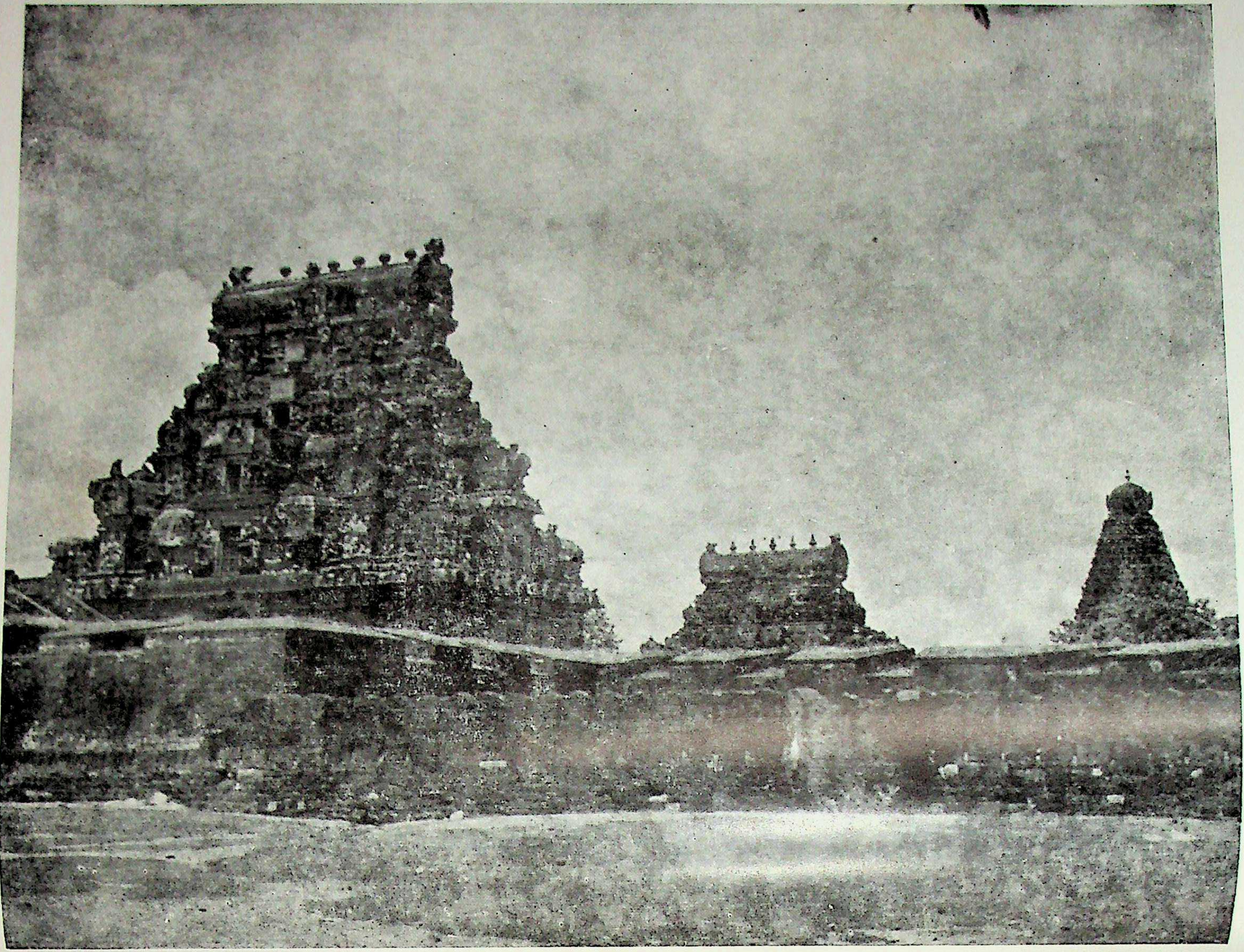
17. The Tribhuvanavīreśvara temple, Tribhuvanam, District Thanjavur, built by the Chōḷa King Kulottunga III, circa 1200 A.D.



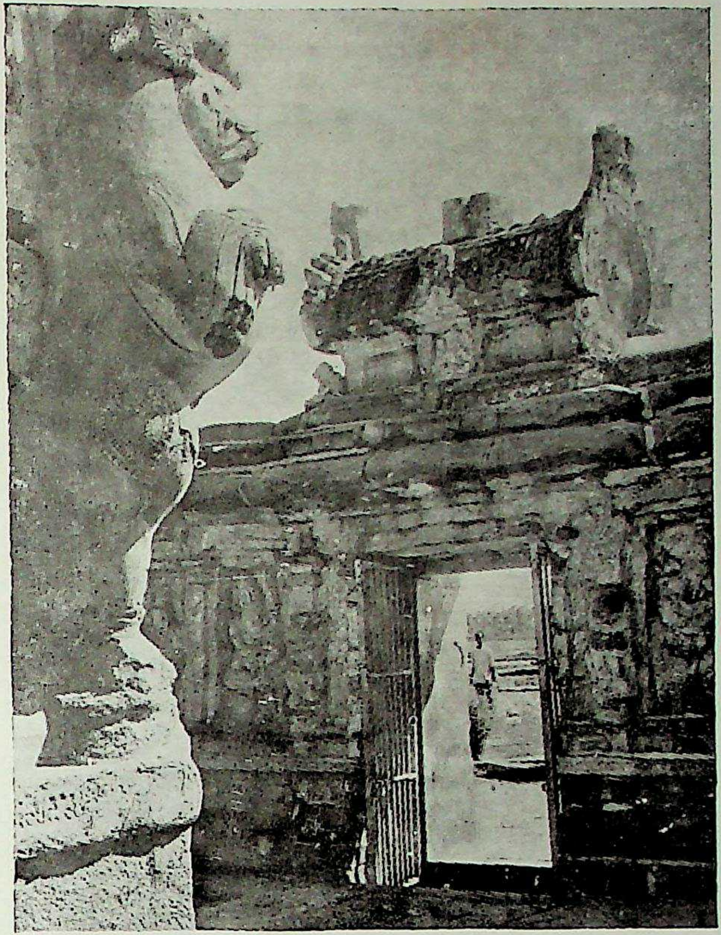
18. The Gopura of Sri Mahādēvar temple, Keralapuram, District Kanyakumari



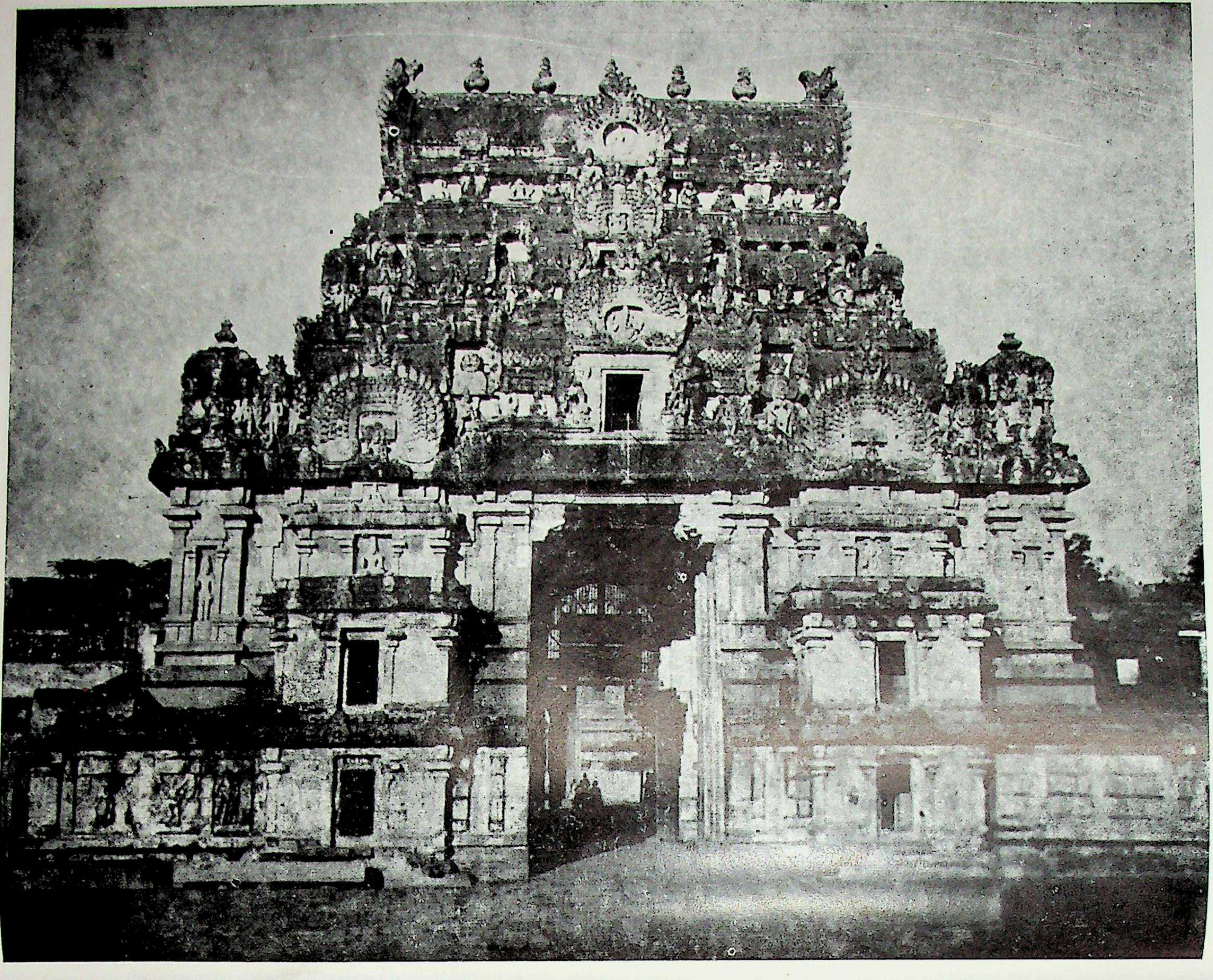
19. The Gopura of Ādikēśavap perumāḷ temple, Thiruvattaru, District Kanyakumari



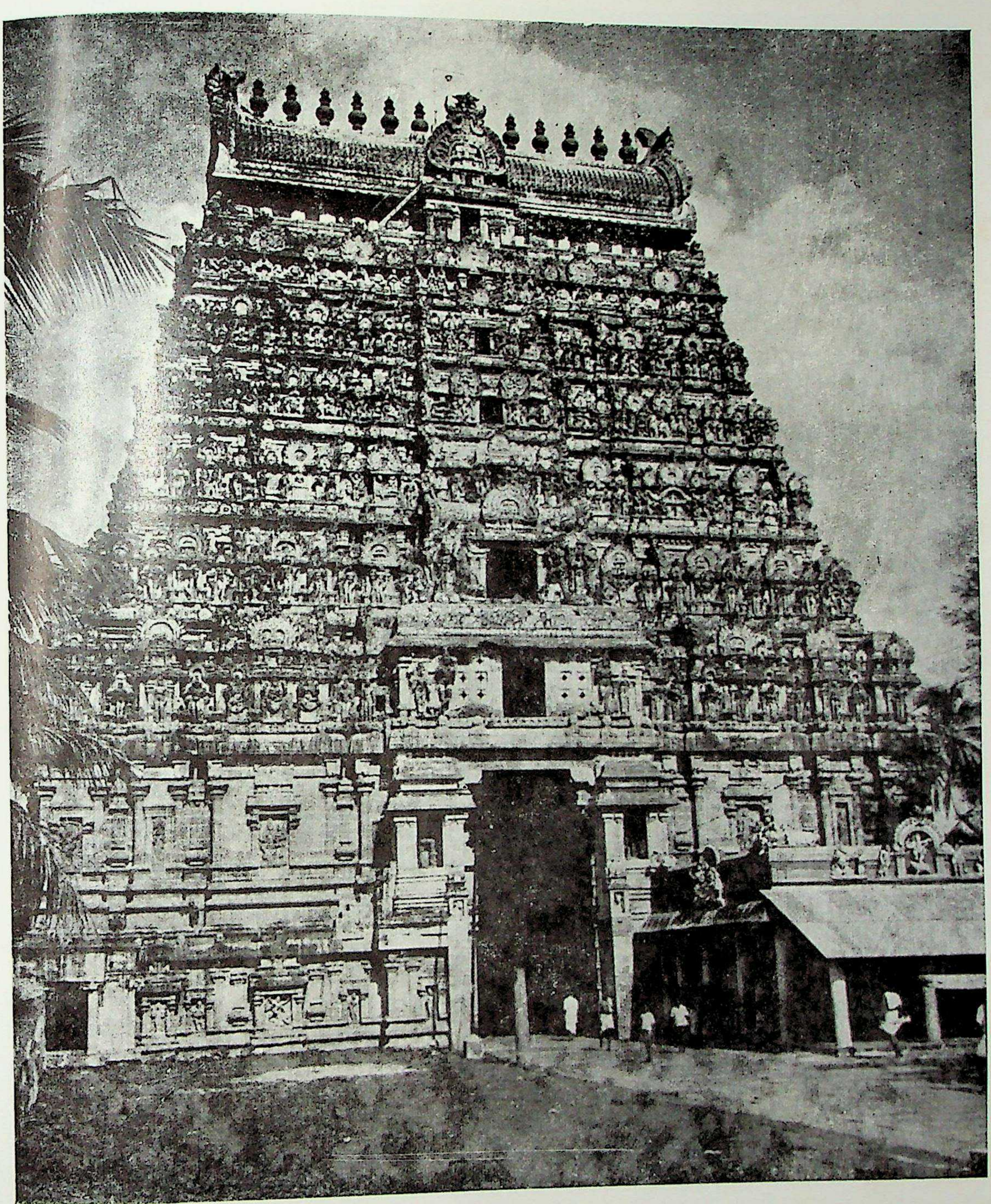
20. Two gopuras in front of the great temple, Thanjāvūr. District Thanjavur.



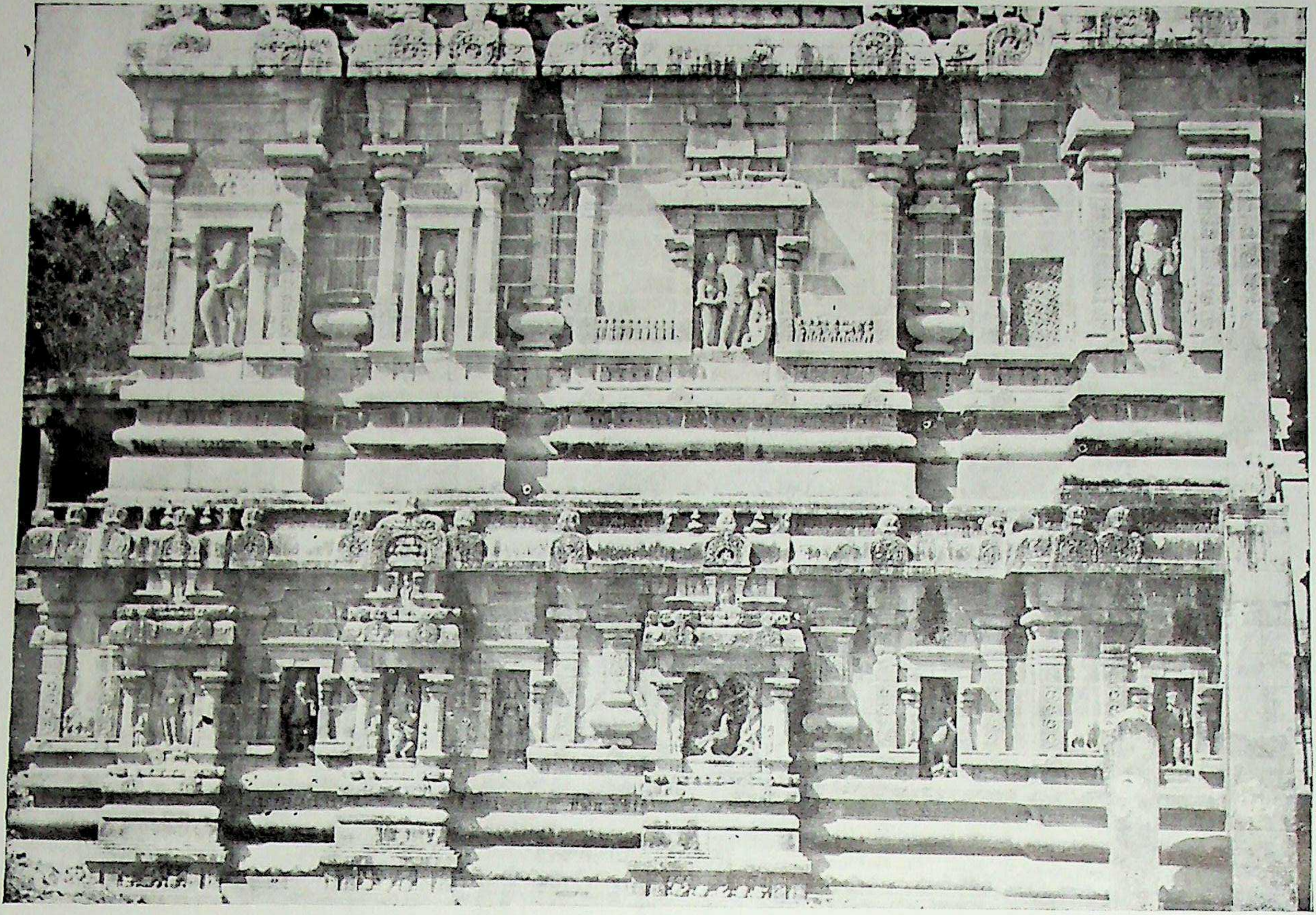
21. The Gopura (*dvāra śālā*) of the Kailāśanātha temple of Kanchi, Pallava period, 8th century A.D., built by Rajasimha



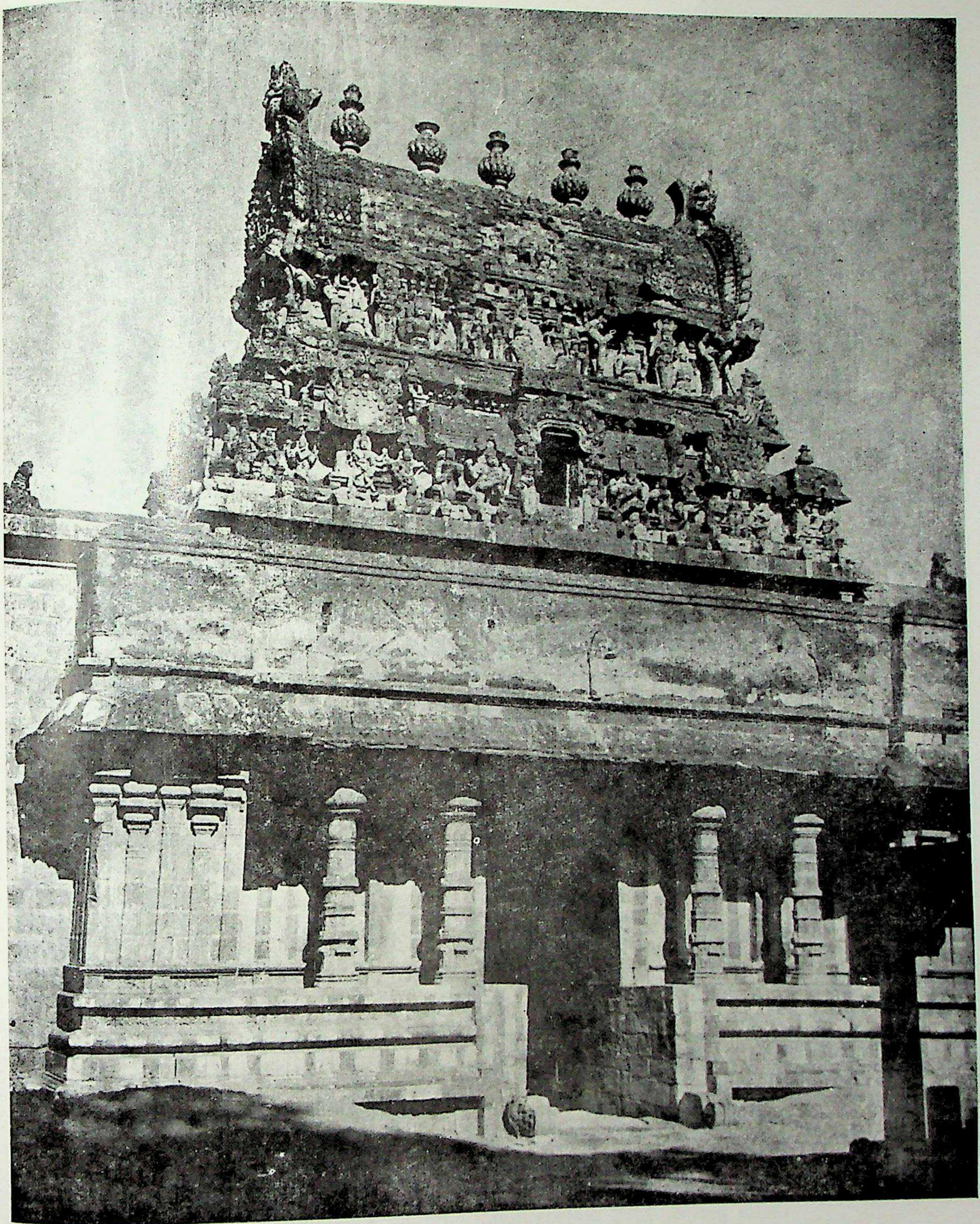
22. Rājarājan Thiruvāsal (the inner gopura) of the great temple, Thanjavūr.



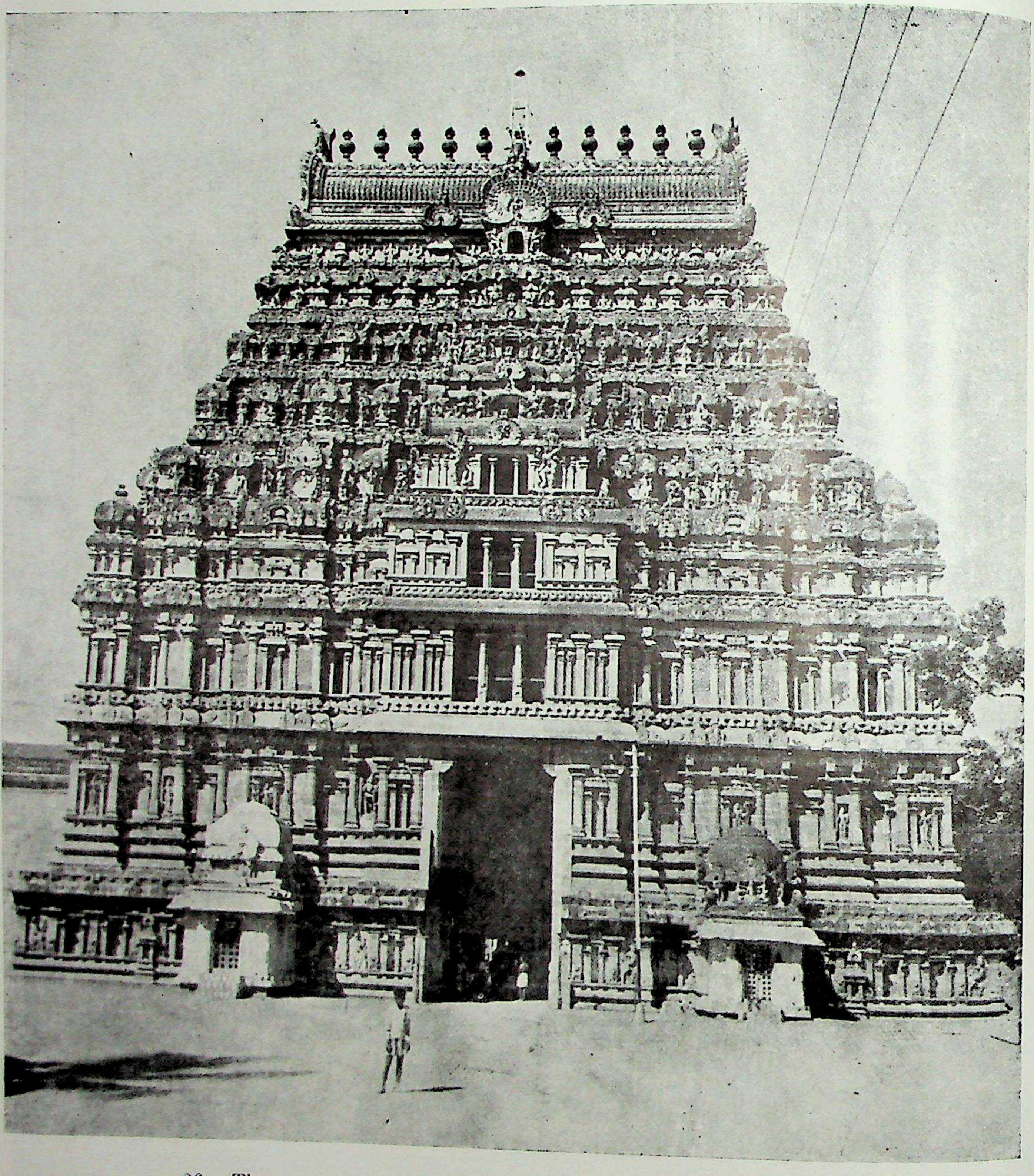
23. Western Gopura, Chidambaram, Chola period, 12th century A.D.



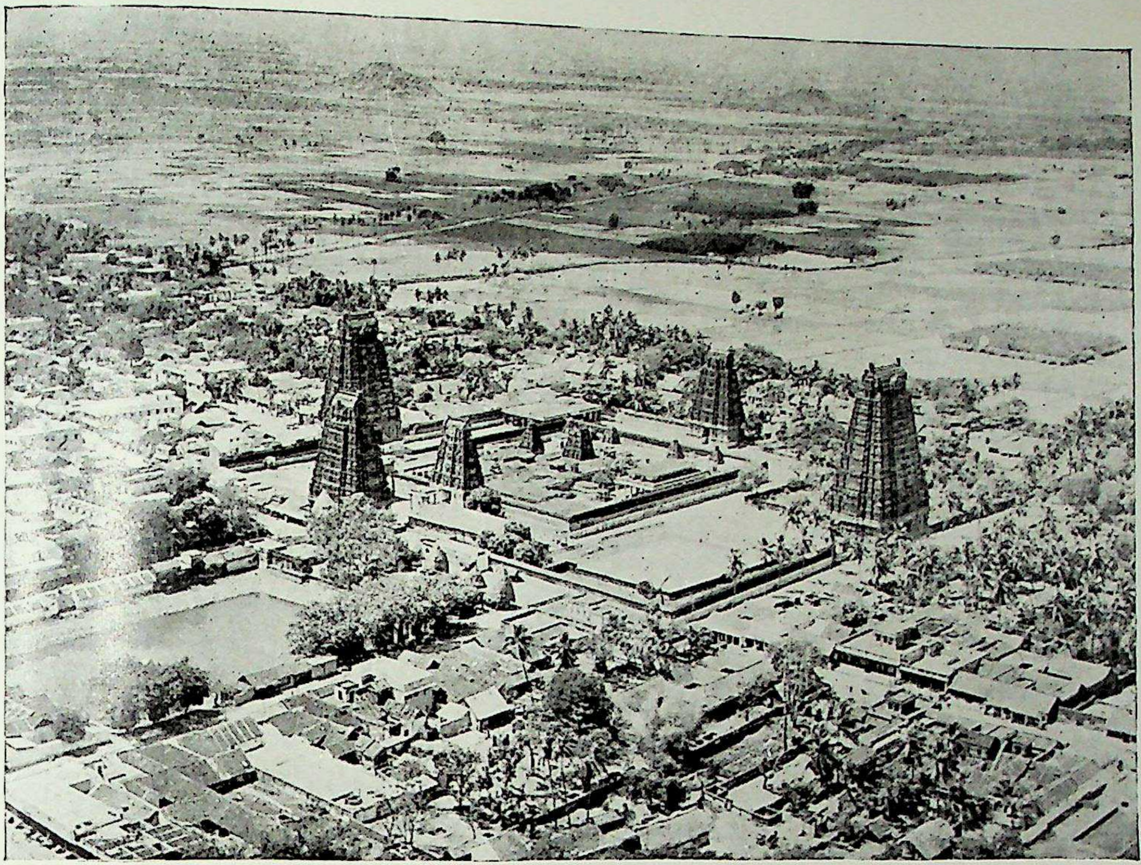
24. Base of the western Gopura, Chidambaram, Chola period, 12th century A.D.



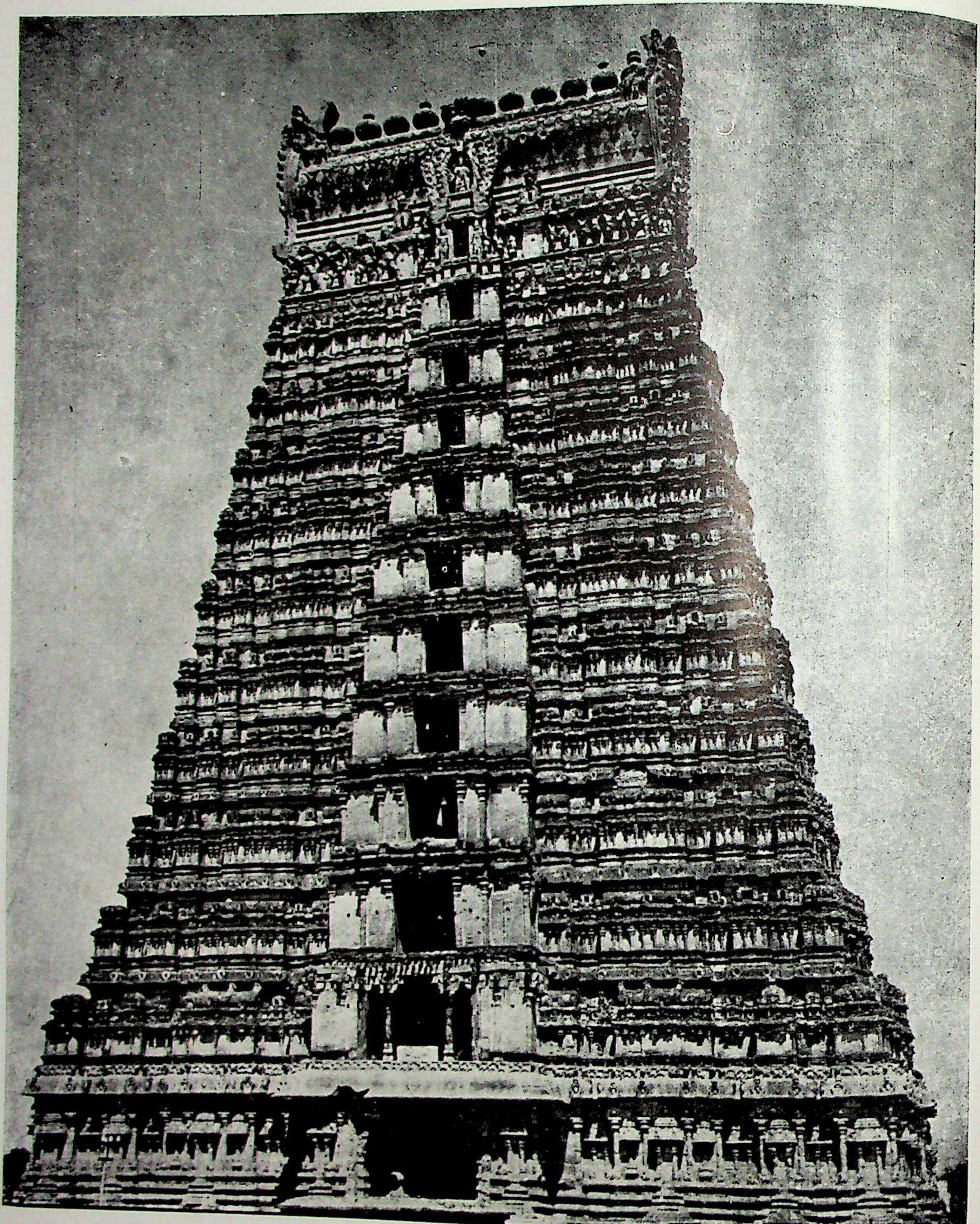
25. The inner Gopura of the Śiva temple, Darasuram, Chola period, 12th century A.D., built by Rājarāja II.



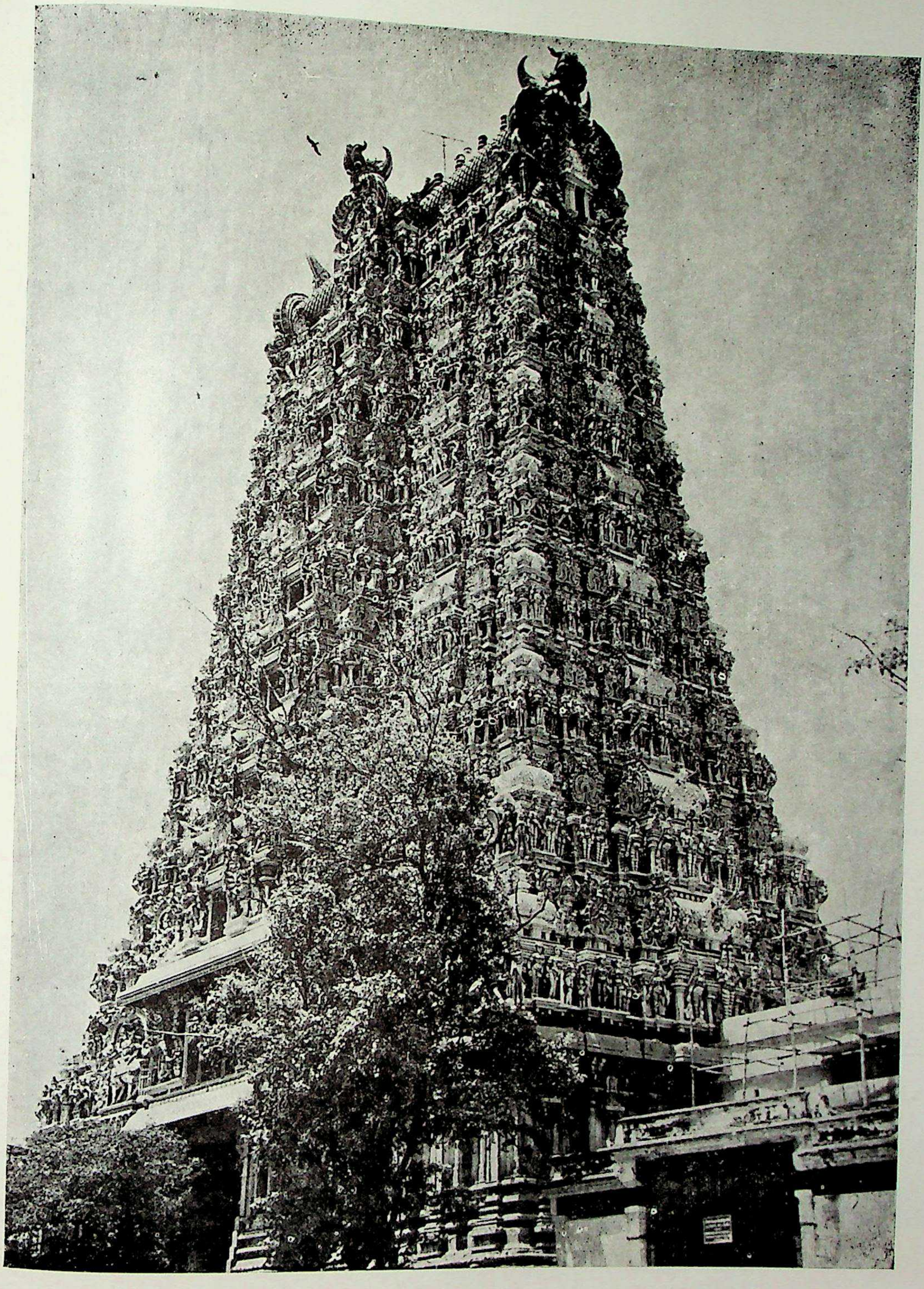
26. The western Gopura of the Tyagarāja temple, Thiruvarūr, Chola period. 12th century A.D., built by Kulottunga III.



27. A view of the Gopuras of Thiruvannamalai



28. The outer Gopura of the Vishṇu temple, Srivilliputhur, later Pandya period, 15th century A.D.



29. A Gopura of the Mīnākshi temple, Madurai, Nayak period, 17th century A. D.

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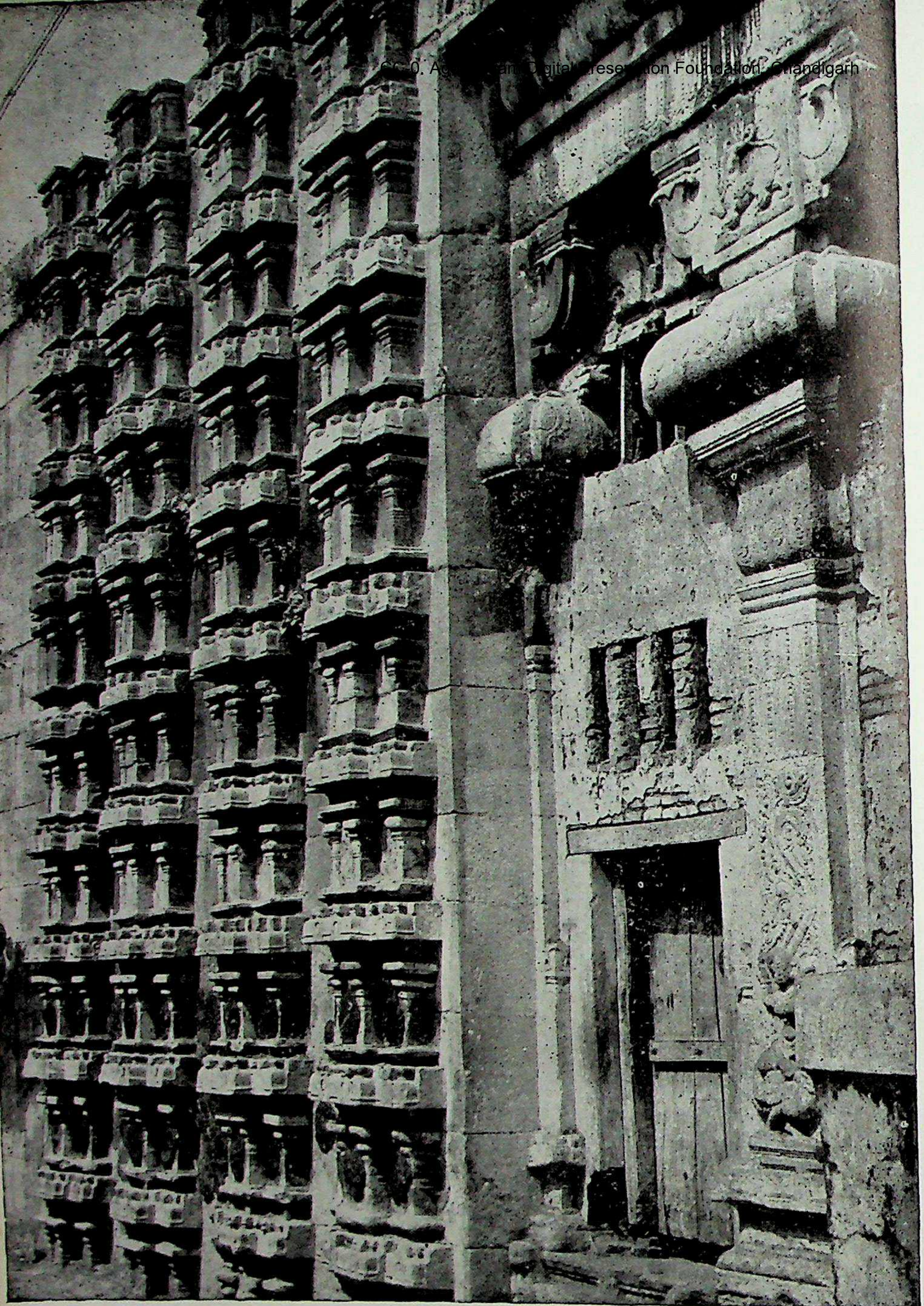
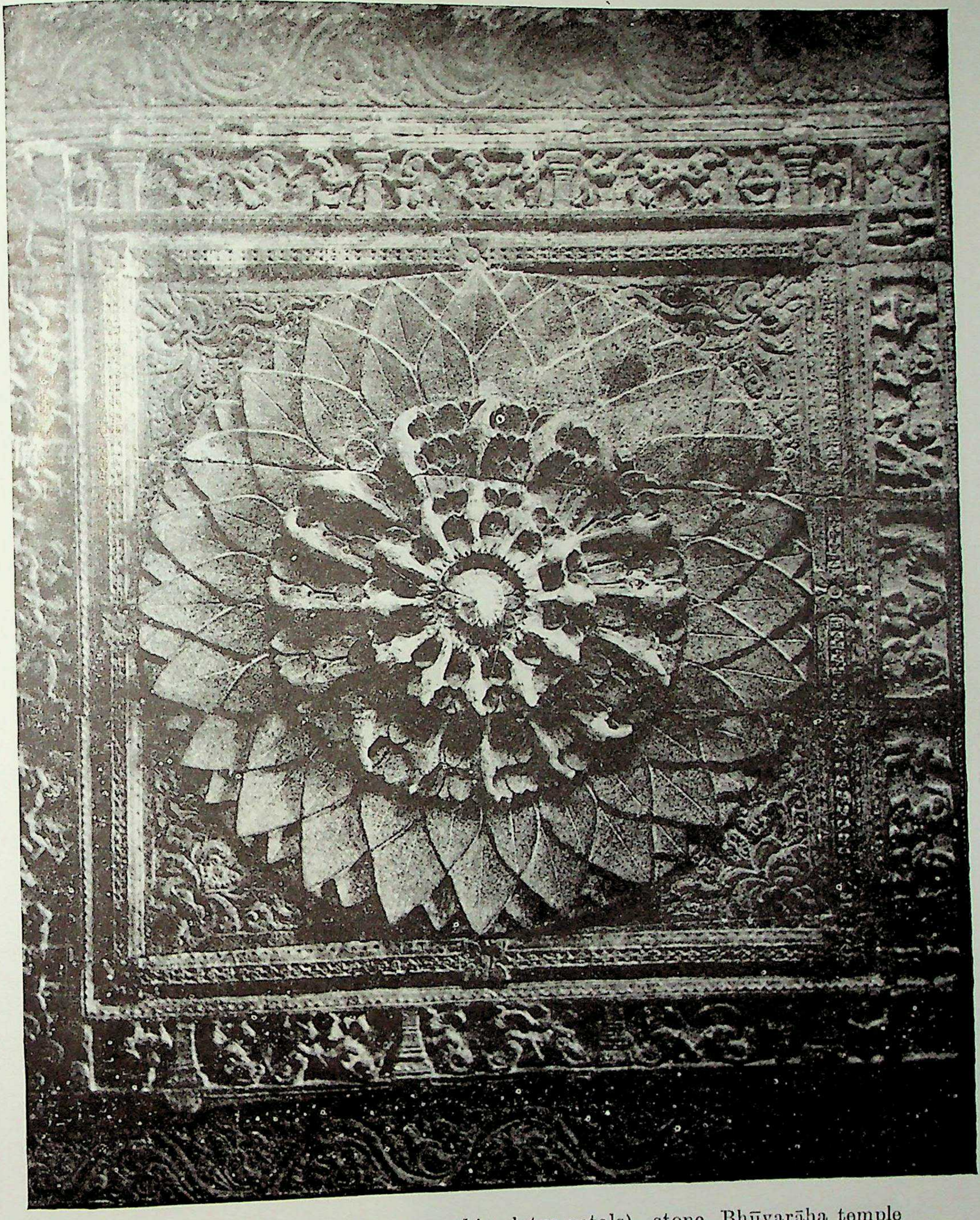


30. A view of an entrance to the Sri Ranganātha temple, Srirangam.



31. An ornate ceiling (Parrots pecking lotus petals), stone, Bhūvarāha temple Srimushnam, Nayak period, 16th century A. D.

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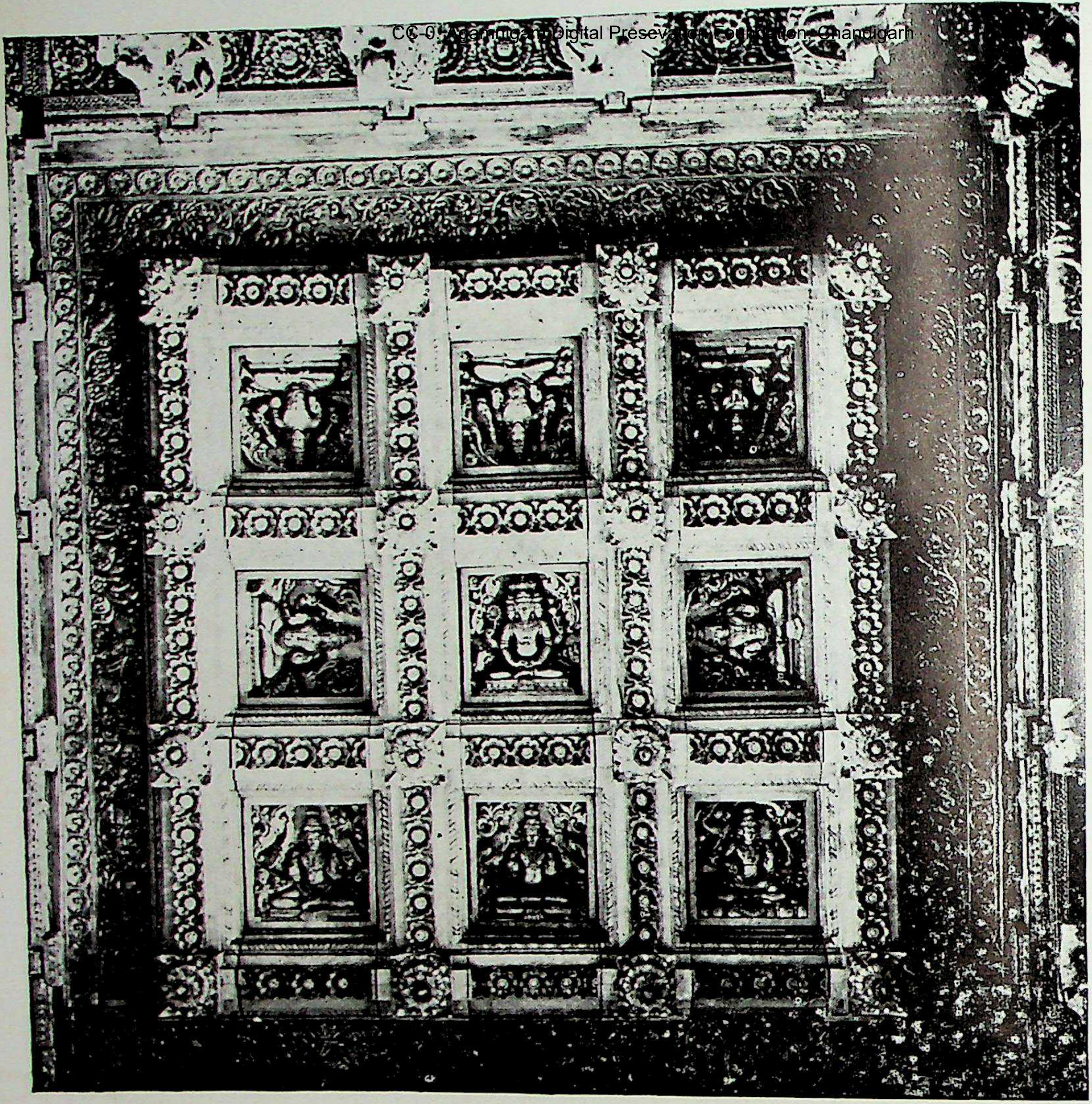
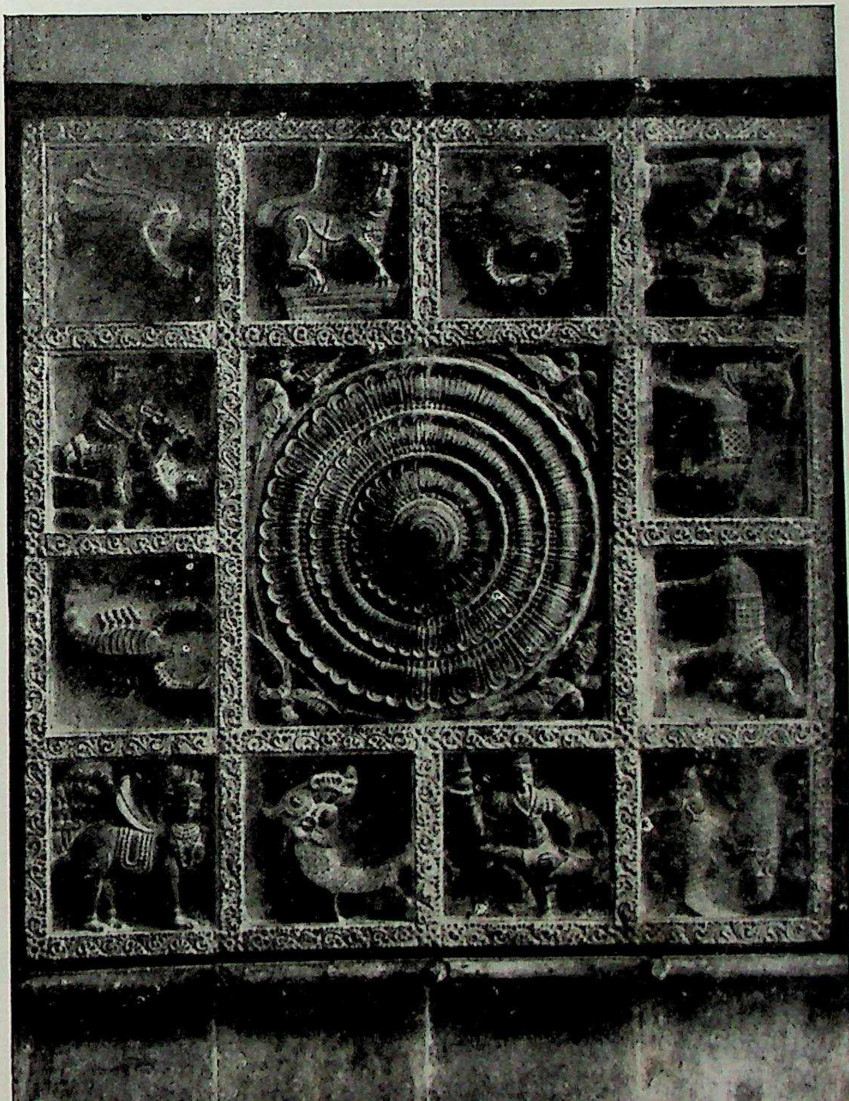
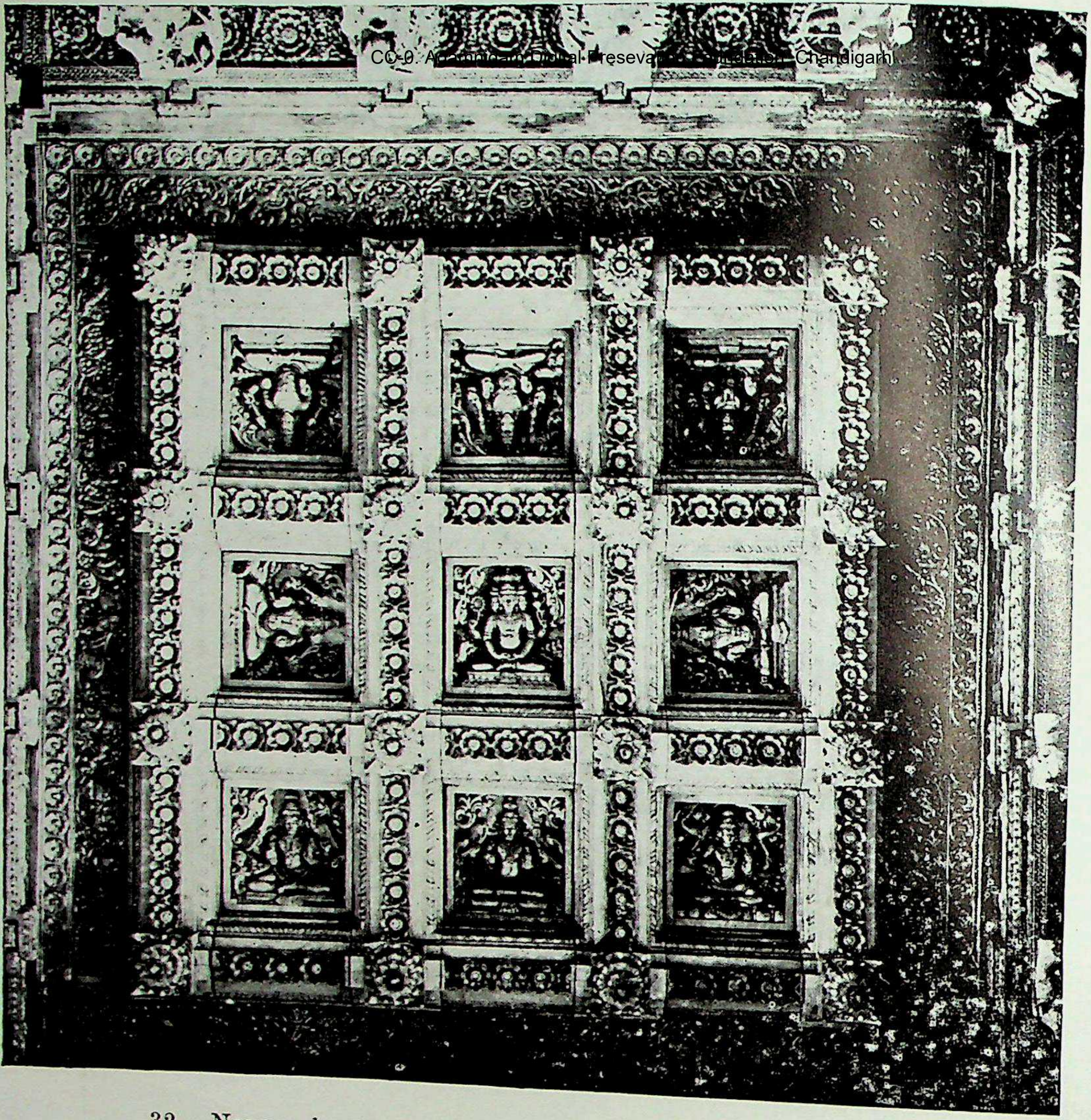


32. Navagrahas (nine planets) in the ceiling, Ādikesava temple, Thiruvattaru, District Kanyakumari, 17th century A. D.

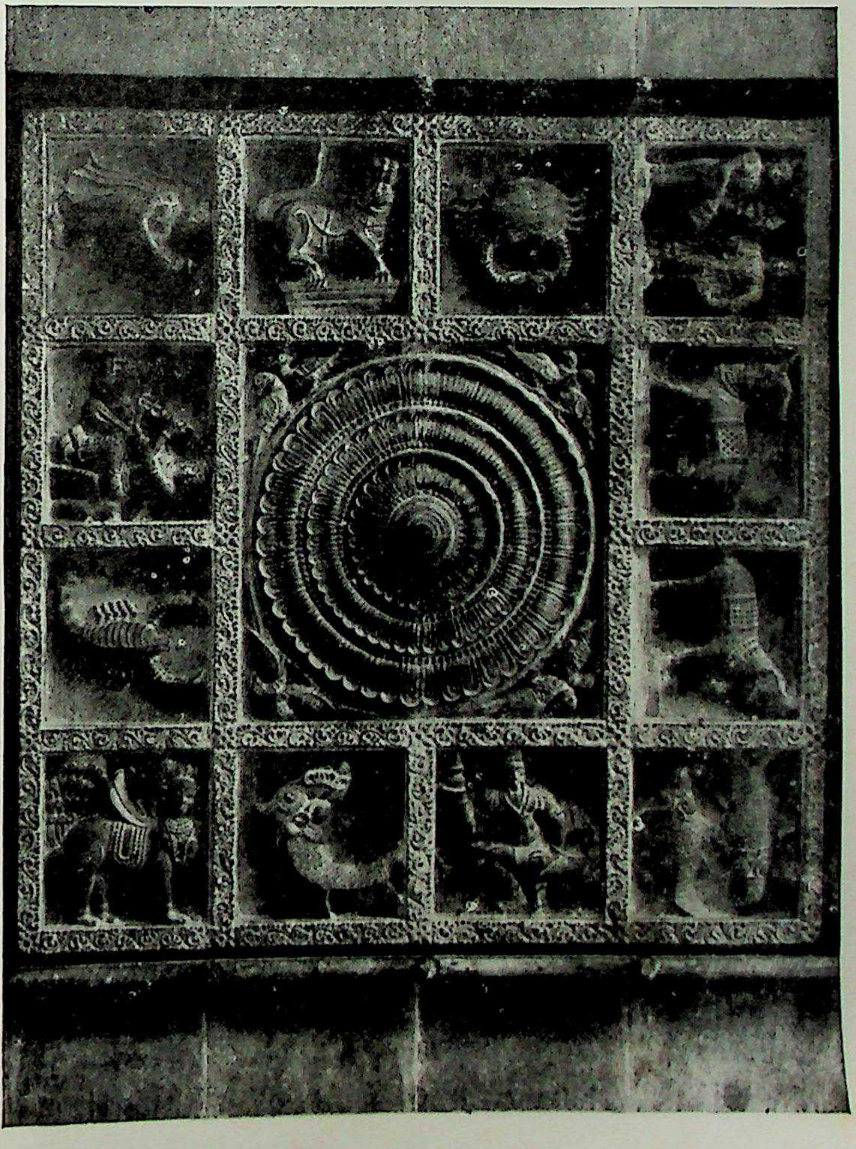
33. Rāsi maṇḍala (the Zodiac) in the ceiling, stone, Subrahmanya temple, Pollachi, District Coimbatore, 12th century A.D.

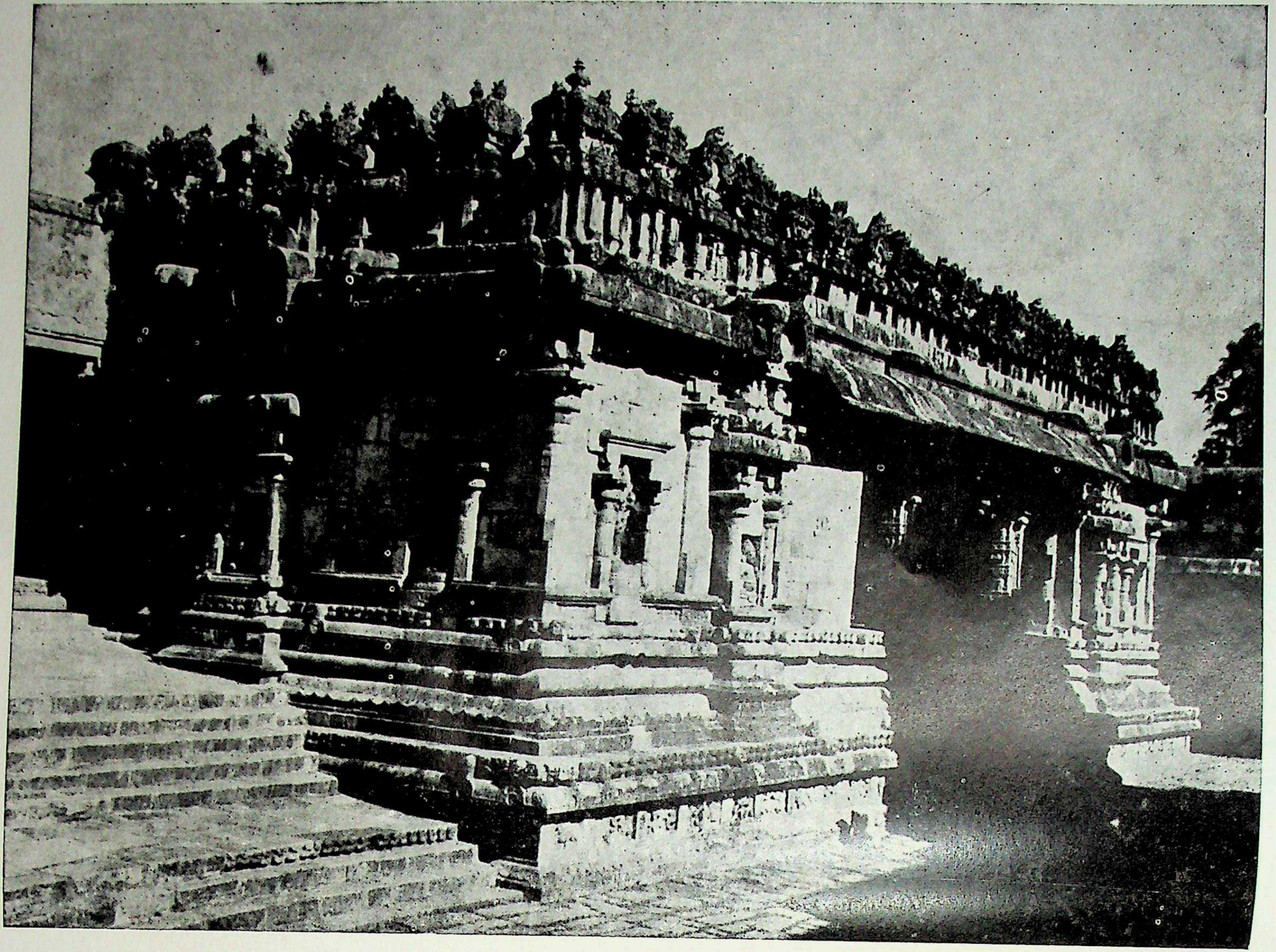




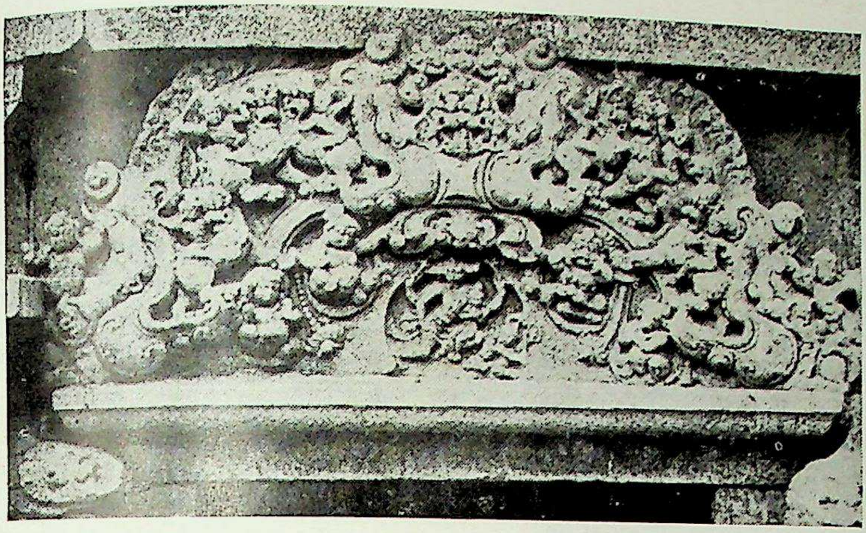
32. Navagṛahas (nine planets) in the ceiling, Ādikesava temple, Thiruvattaru, District Kanyakumari, 17th century A. D.

33. Rāsi maṇḍala (the Zodiac) in the ceiling, stone, Subrahmanya temple, Pollachi, District Coimbatore, 12th century A.D.



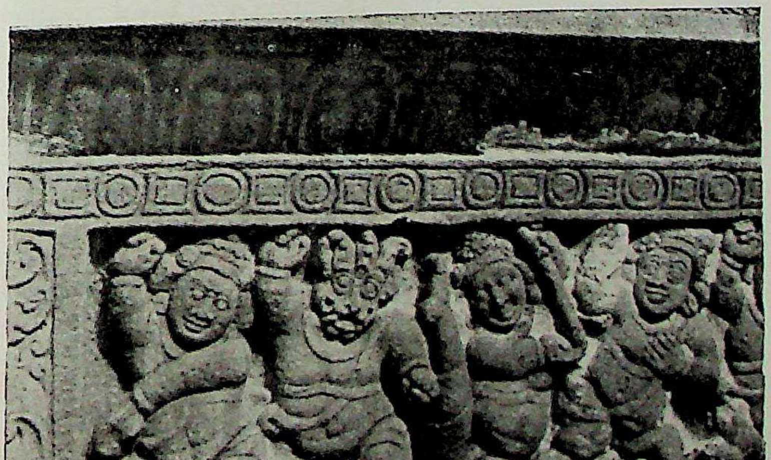


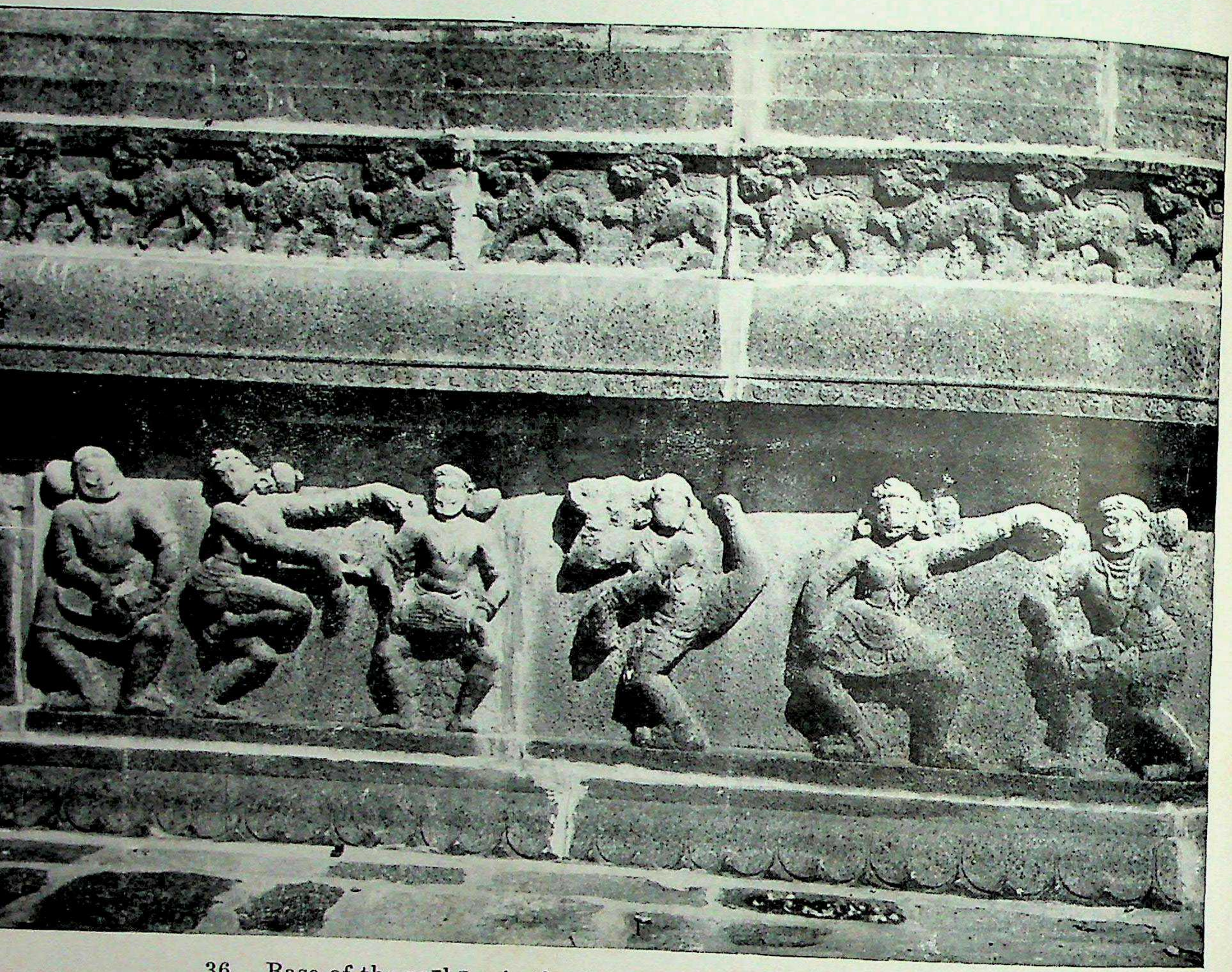
34. Rājagambhīran maṇḍapa, Śiva temple, Darasuram, Chōḷa period, 12th century A.D.



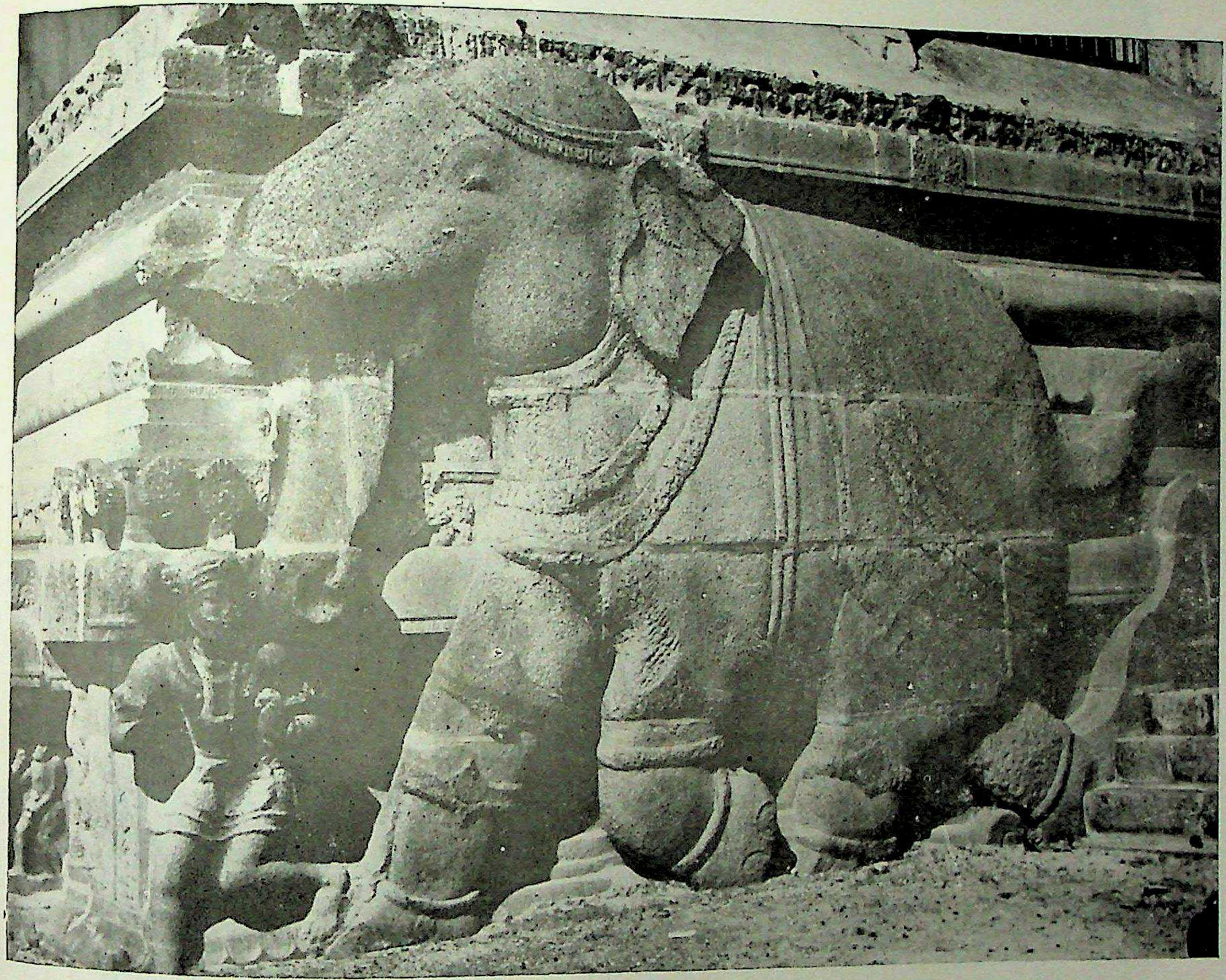
35. (a) Makaratōraṇa, Koraṅganātha temple, Srinivasanallur, early Chōḷa period, 9th century A.D.

35 (b) Base of the Kailāśanātha temple, Kanchipuram, Pallava period, 8th century A.D.

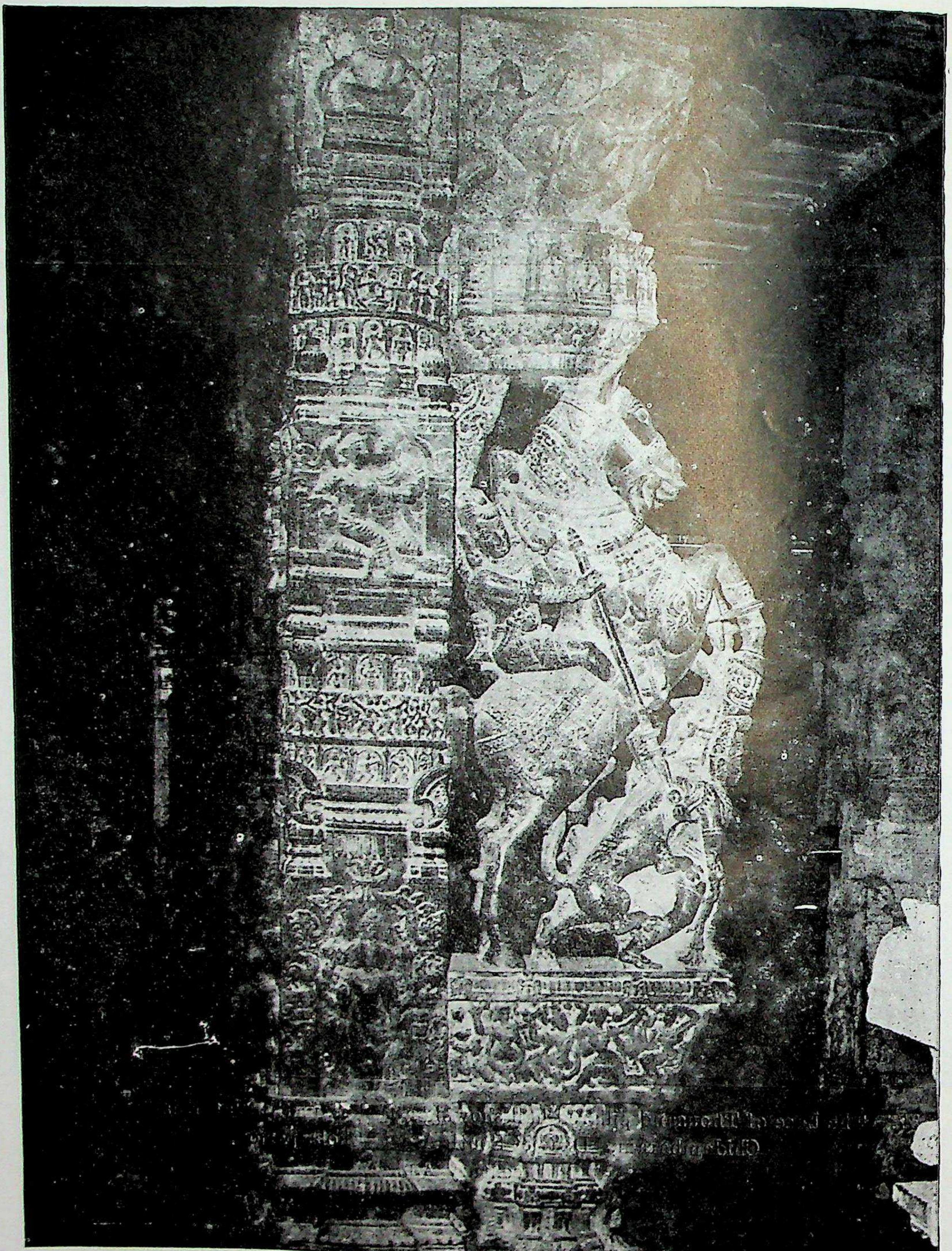




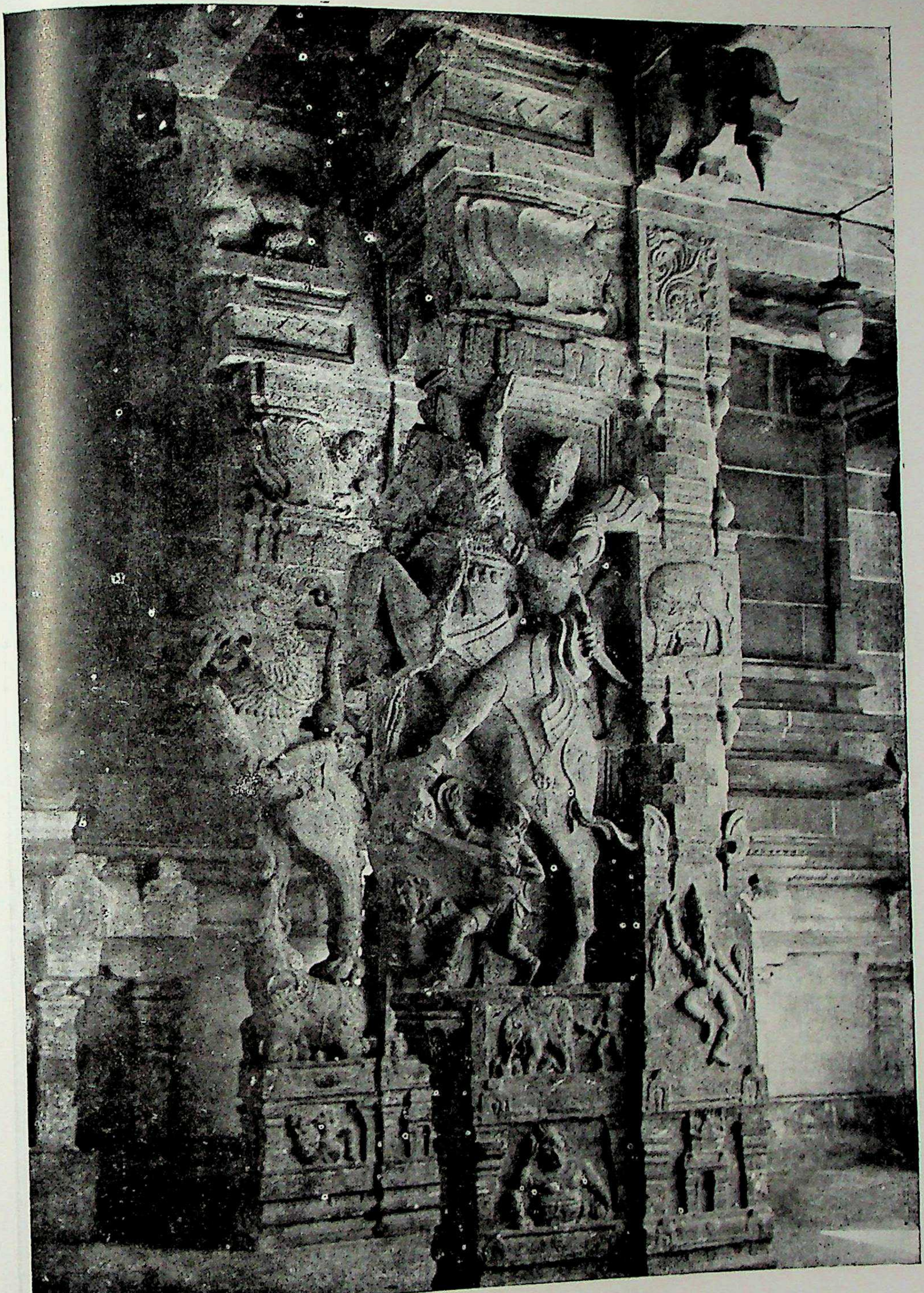
36. Base of the prākāra in the Amman shrine, showing dancers and musicians, Nataraja temple, Chidambaram, District South Arcot, Chola period, 12th century A.D.



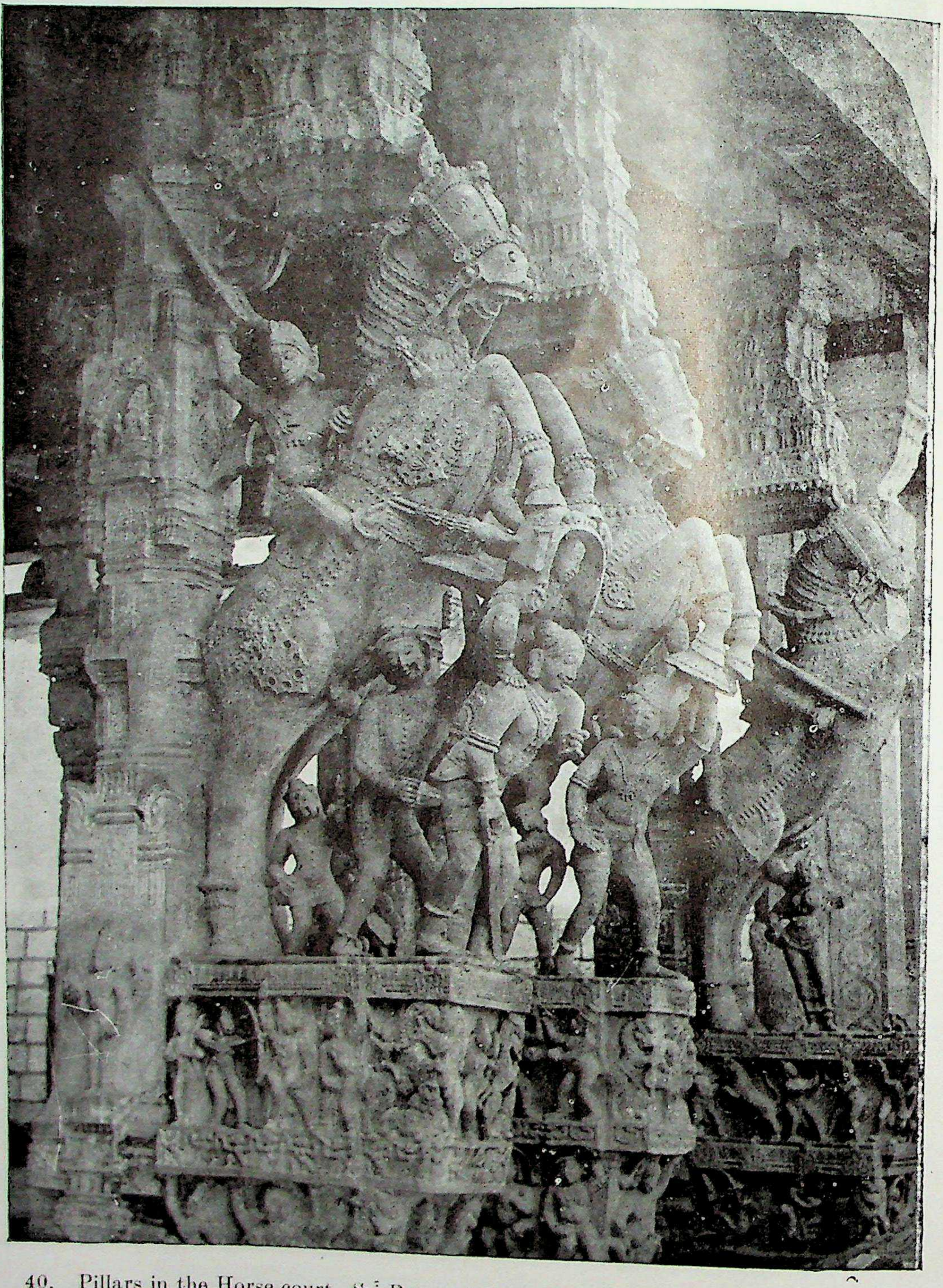
37. The base of Thousand pillared hall showing a tusker, in the Nataraja Temple, Chidambaram, District South Arcot, Chola period, 12th century A.D.



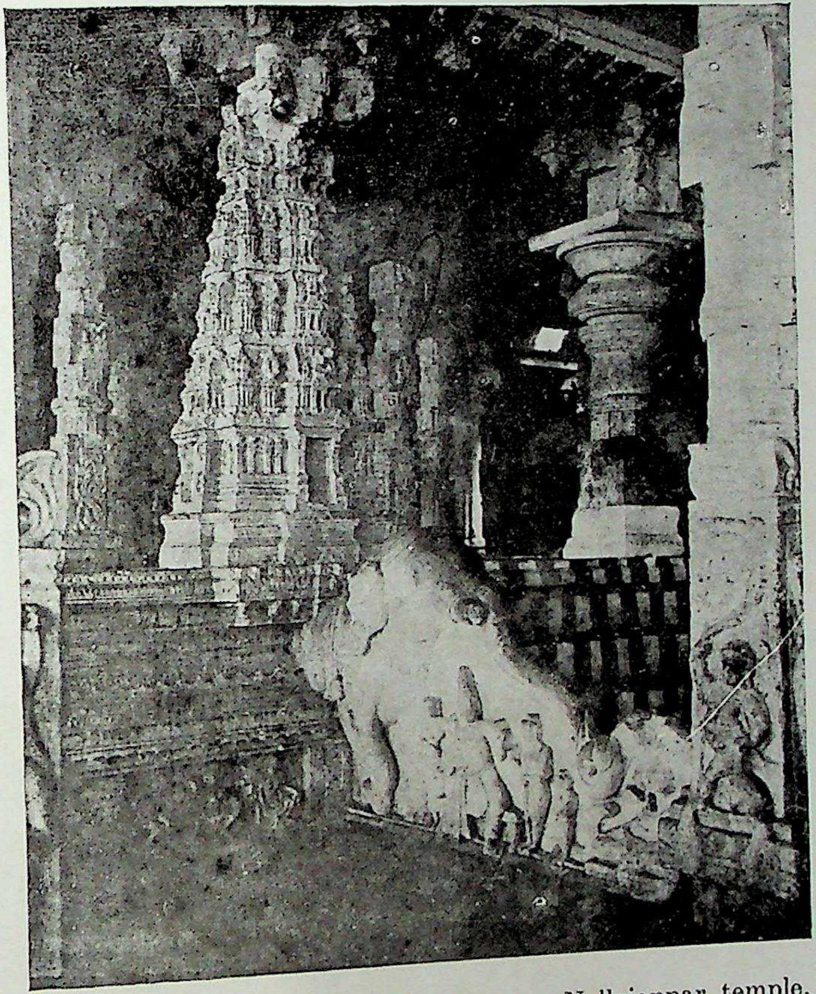
38. A pillar in the Kalyāṇamaṇḍapa, Varadarāja temple–Kanchipuram District Chingleput, Vijayanagar period, 16th century A.D.



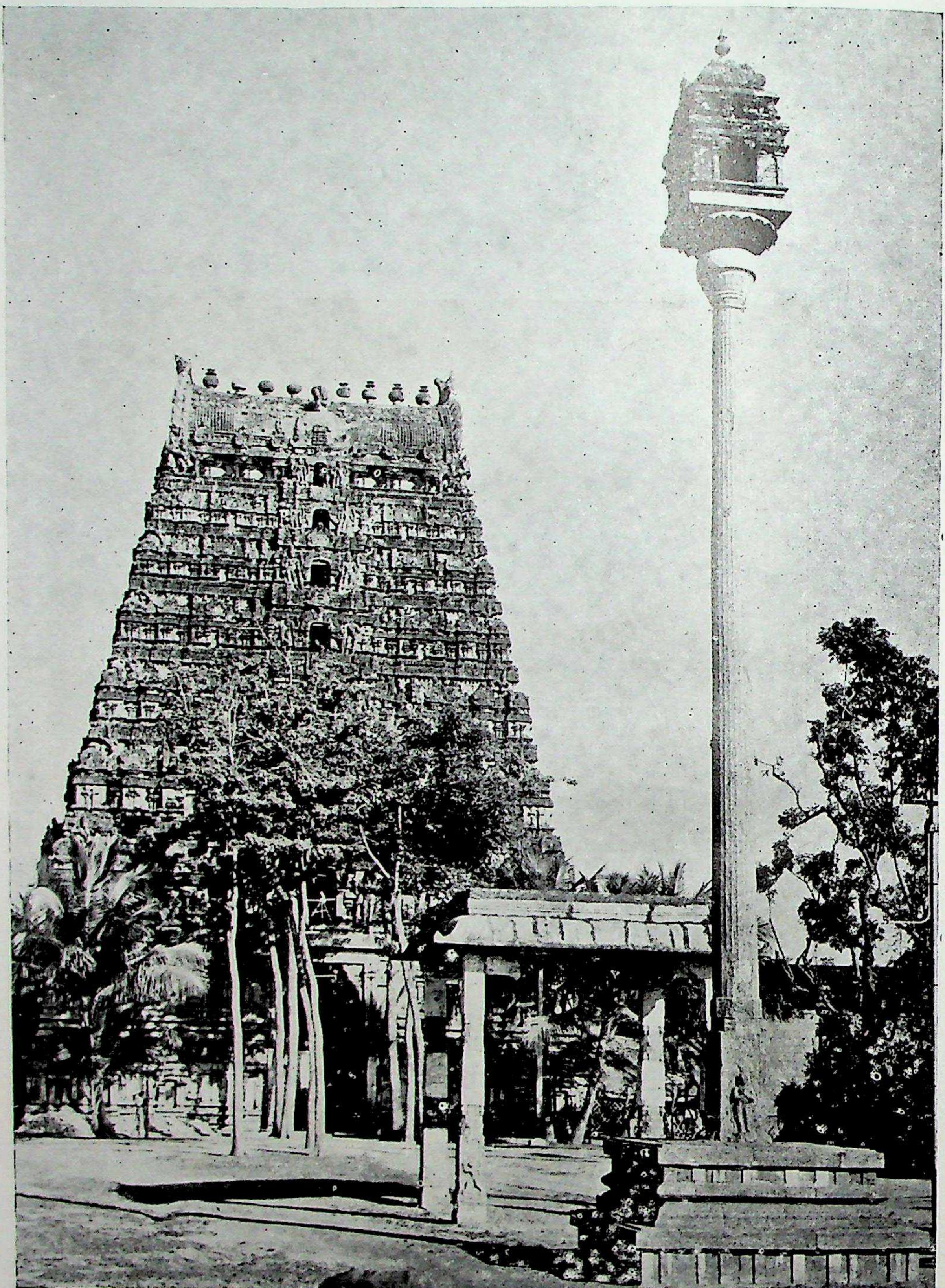
39. Pillars in the Bhūvarāha temple, Srimushnam, District South Arcot, Nayak period, 16th century A. D.



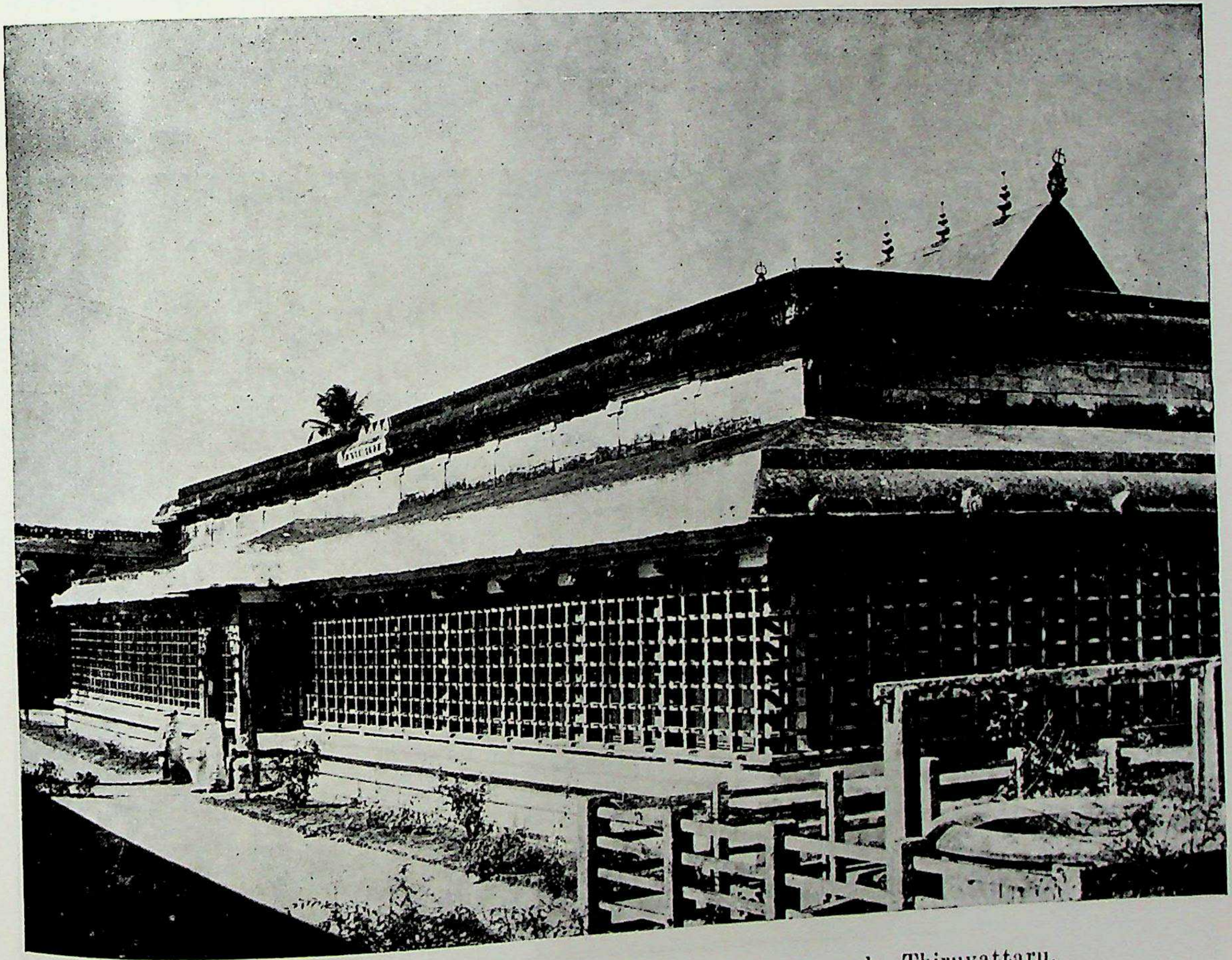
40. Pillars in the Horse court, Srī Ranganātha temple, Srirangam, District Thiruchi, Nayak period, 17th century A. D.



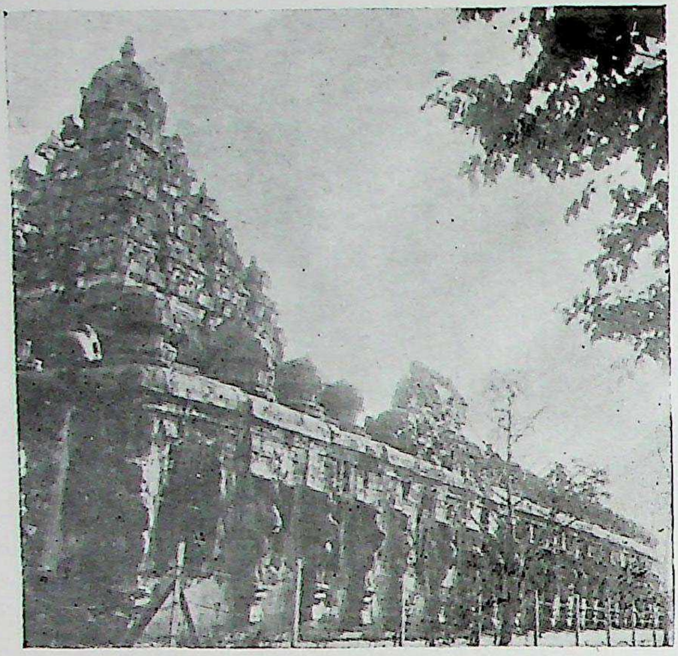
41. A Pillar in the form of a gopura, Nellaiappar temple, Thirunelveli, District Thirunelveli, Nayak period, 17th century A. D.



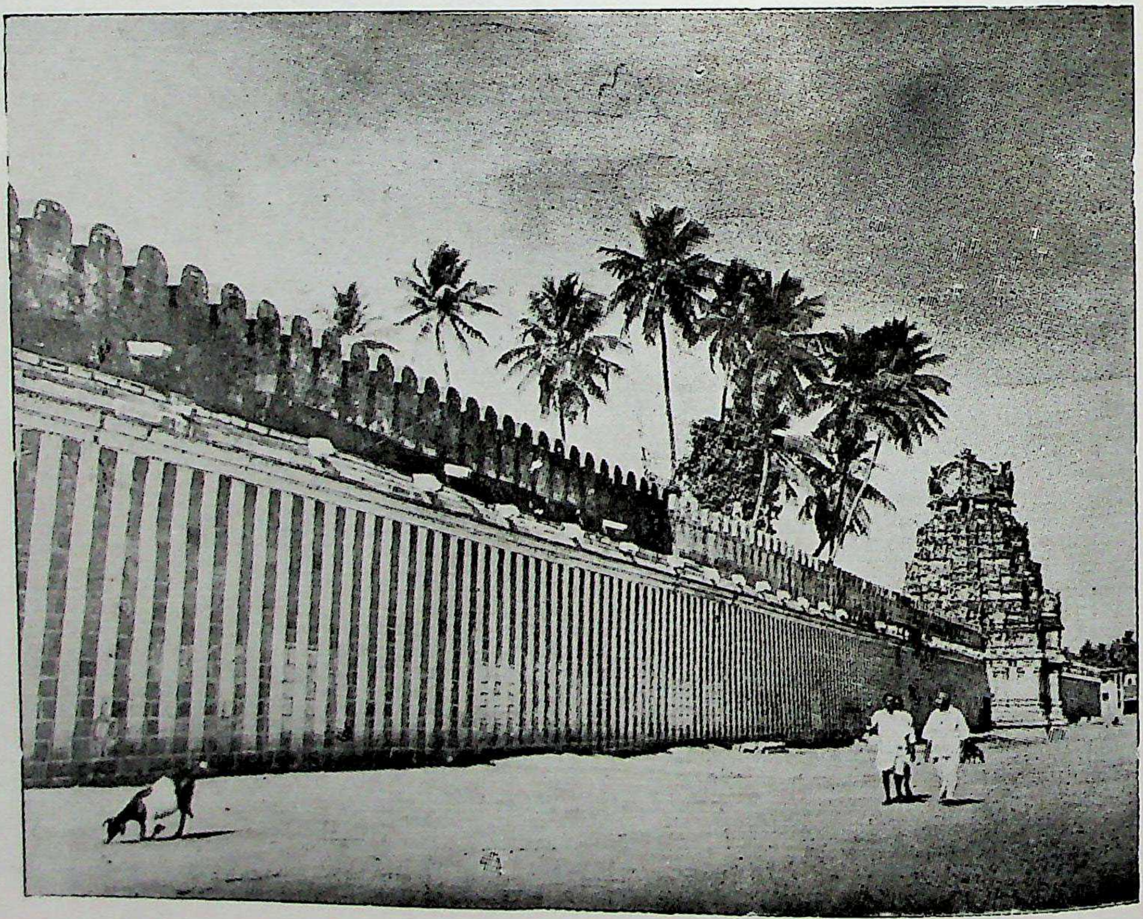
42. The garuda sthambam in front of the gopura, Srī Bhūvarāha temple, Srimushnam, District South Arcot, Nayak period, 17th century A. D.



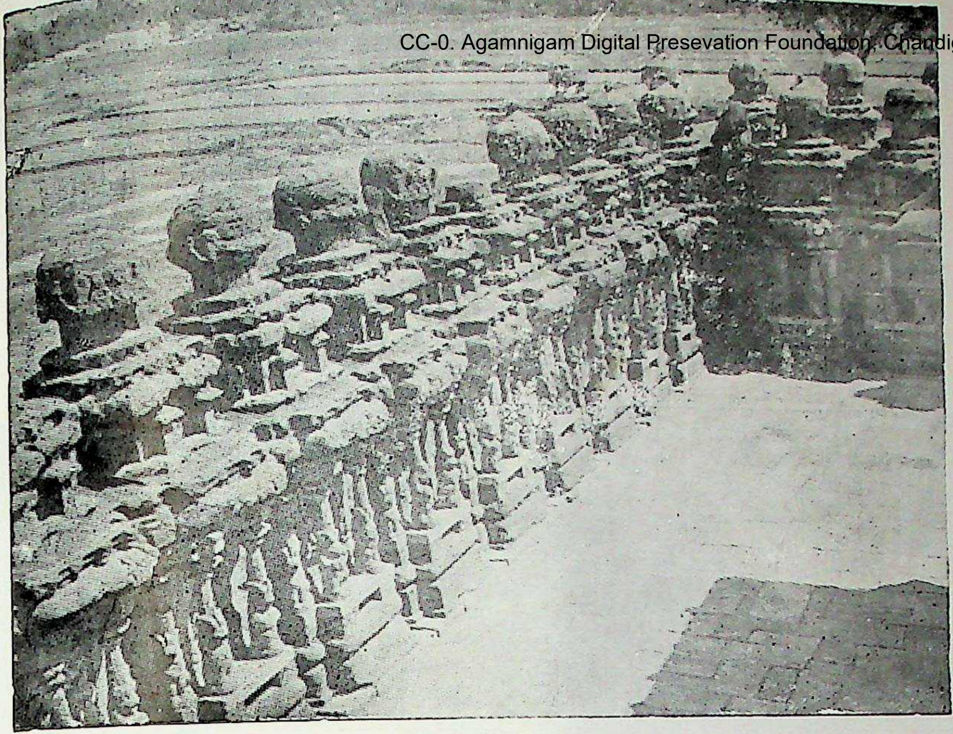
43. Nālambalam with Viḷakkumādam, Ādikēsava temple, Thiruvattaru, District Kanyakumari, 16th century A. D.



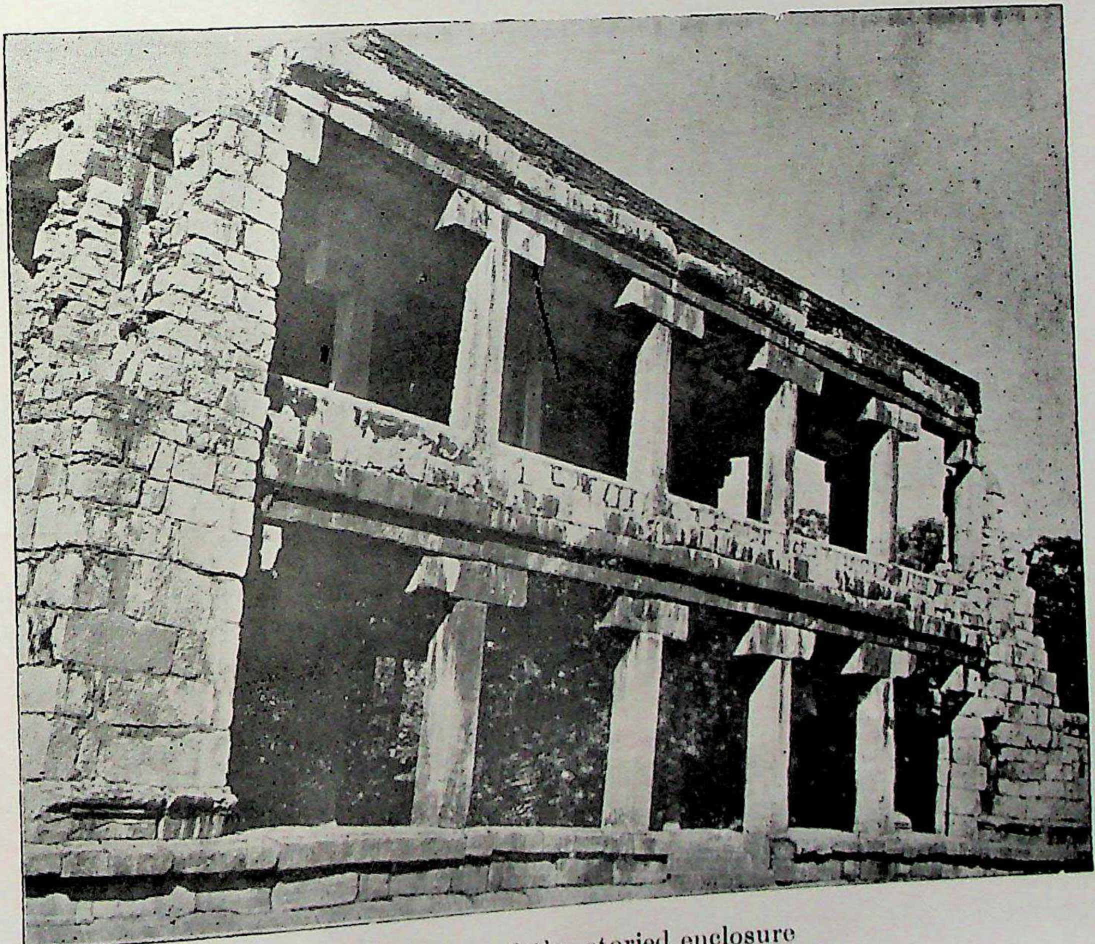
44 a. A view of the prākāra wall of Kailāśanātha Temple, Kanchi, Pallava period, 8th century A.D.



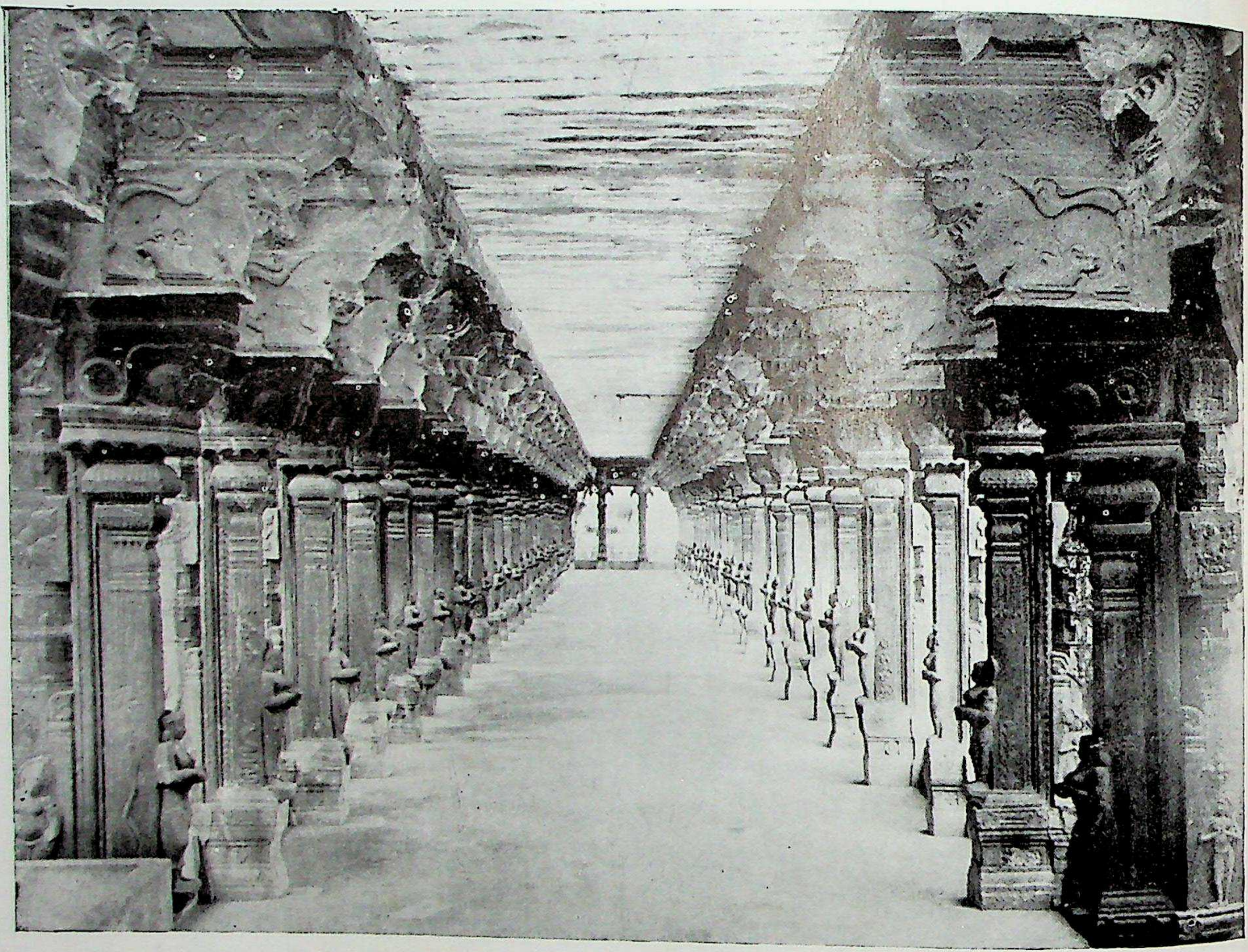
44 b. A view of the prākāra wall of Śrī Raṅganātha Temple, Srirangam, District Trichy, 12th century A.D.



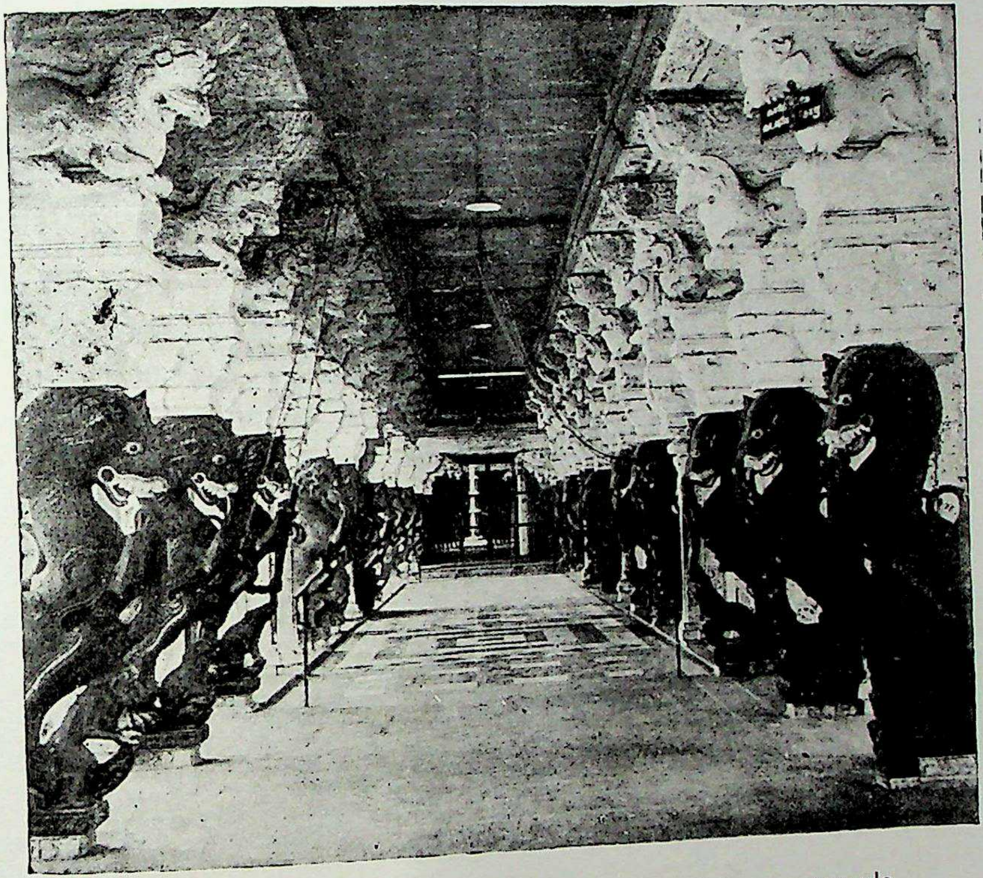
45 a. A view of the enclosure of the Kailāśanātha Temple, Kanchipuram, District Chingleput, Pallava period, 8th century A.D.



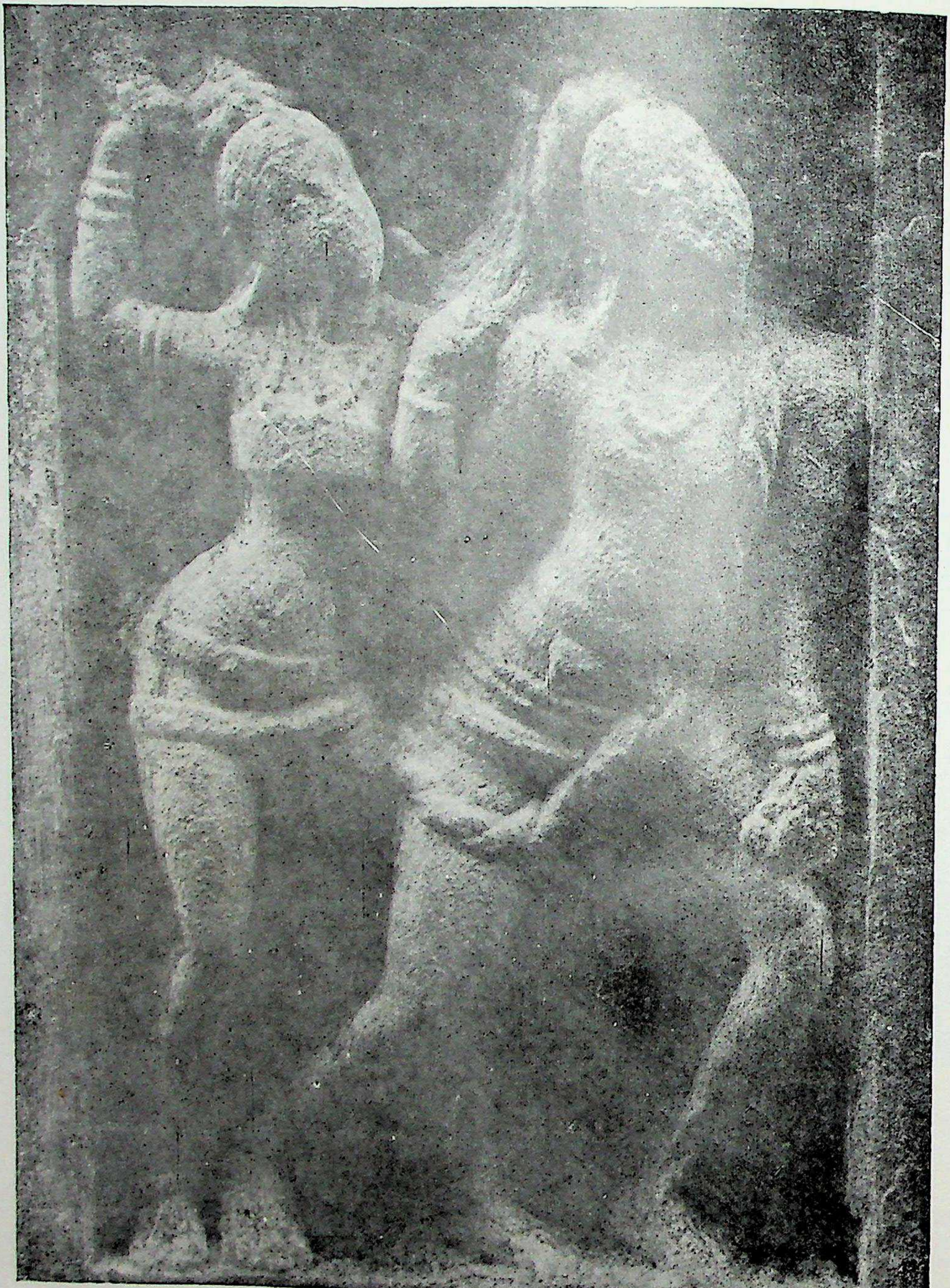
45 b. A view of the storied enclosure of the Great Temple, Gangaikondacholapuram, District Trichy, Chola period, 11th century A.D.



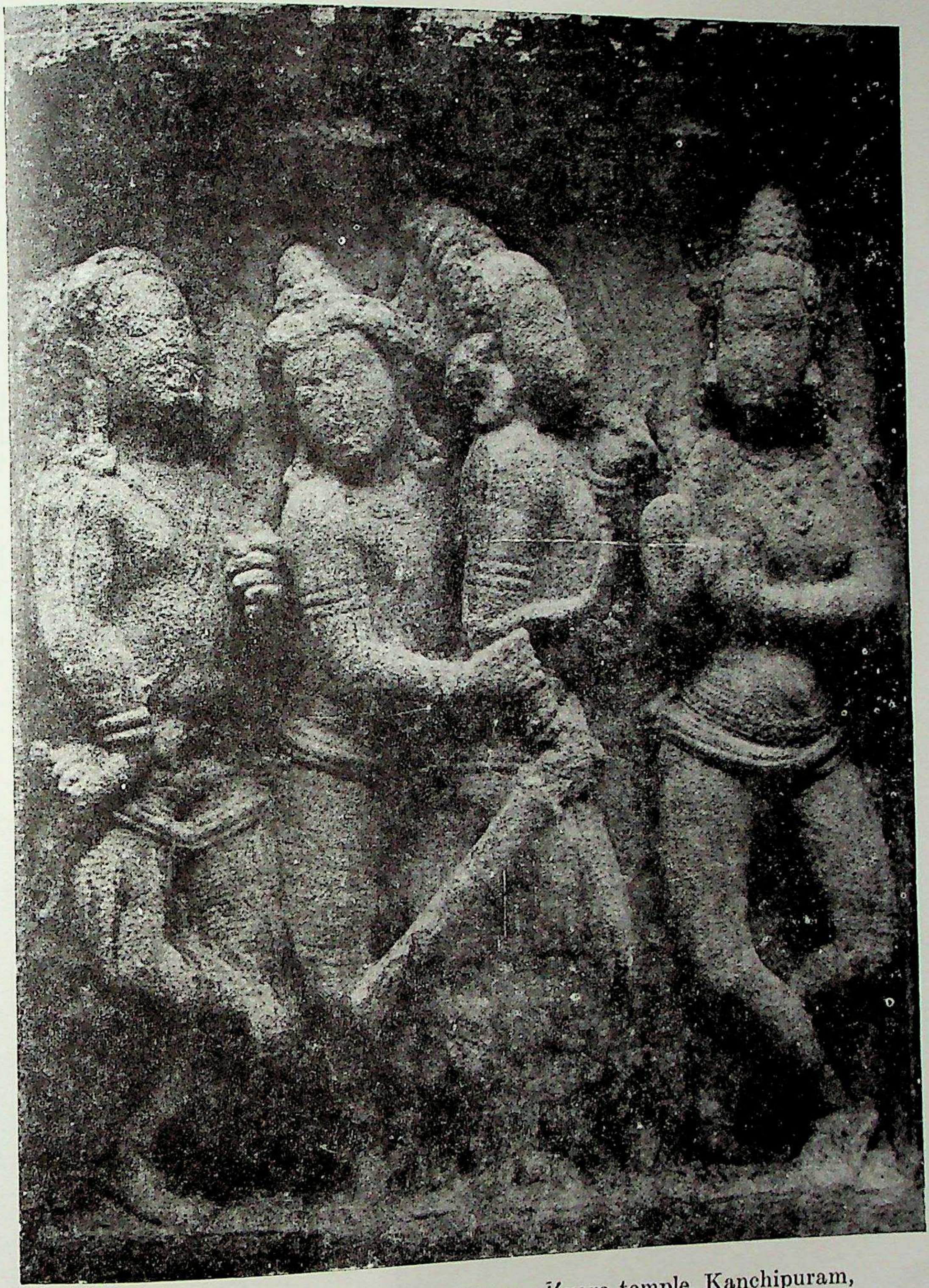
46. A view of the Śrivalipura, Sri Ādi Kēśavaperumāḷ temple, Tiruvattar Kalkulam Taluk, District Kanyakumari, 16th century A. D.



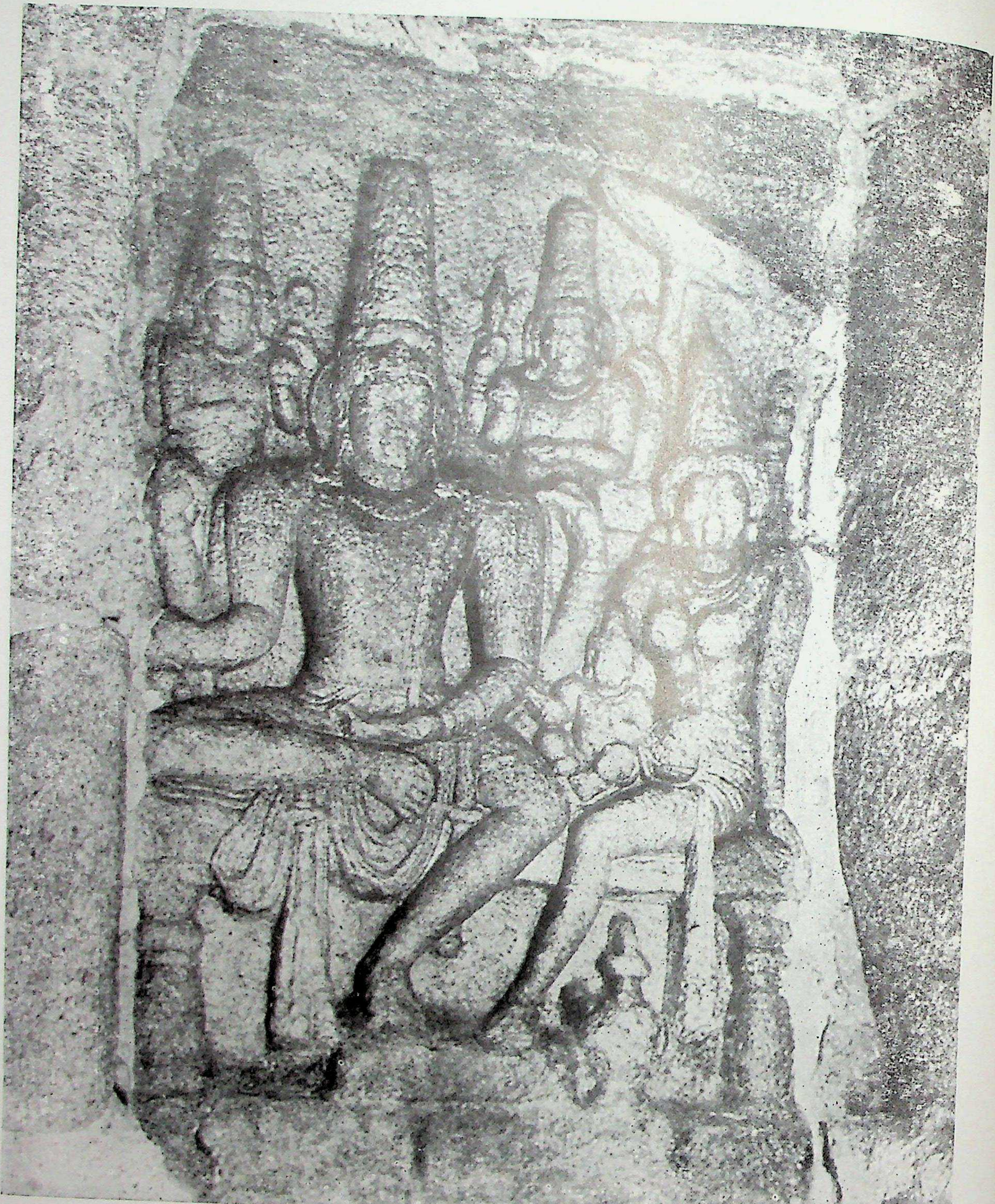
47. A view of the Kalyāṇamaṇḍapam, Nellaiappar temple, Thirunelveli, District Thirunelveli, Nayak period, 17th century A. D.



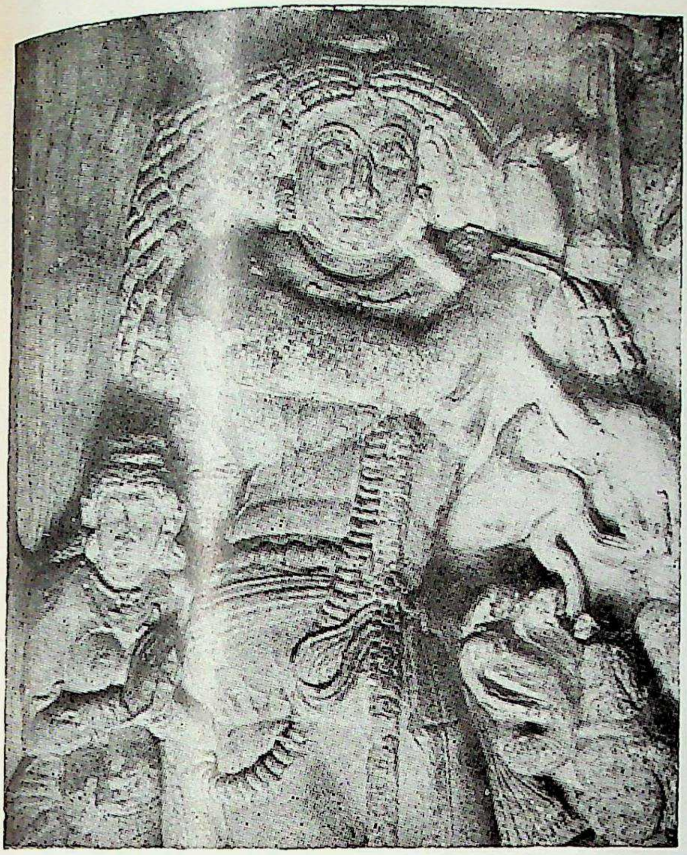
48. A dancing scene, – Stone, Tāntōnrīśvara temple, Kanchipuram, District Chingleput, Pallava period, 5th–6th century A. D.



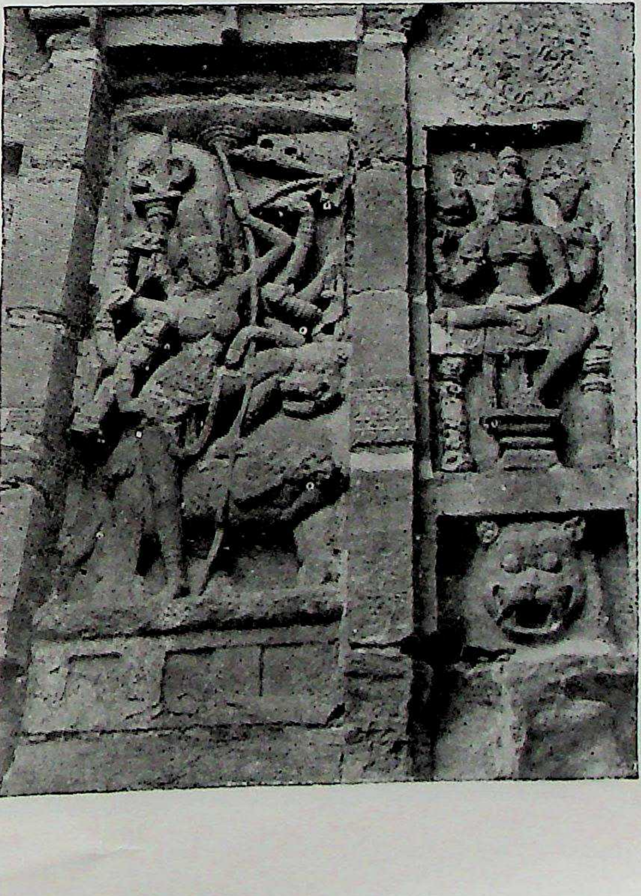
49. A dancing scene, – Stone, Tāntōnrīśvara temple, Kanchipuram, District Chingleput, Pallava period, 5th–6th century A. D.



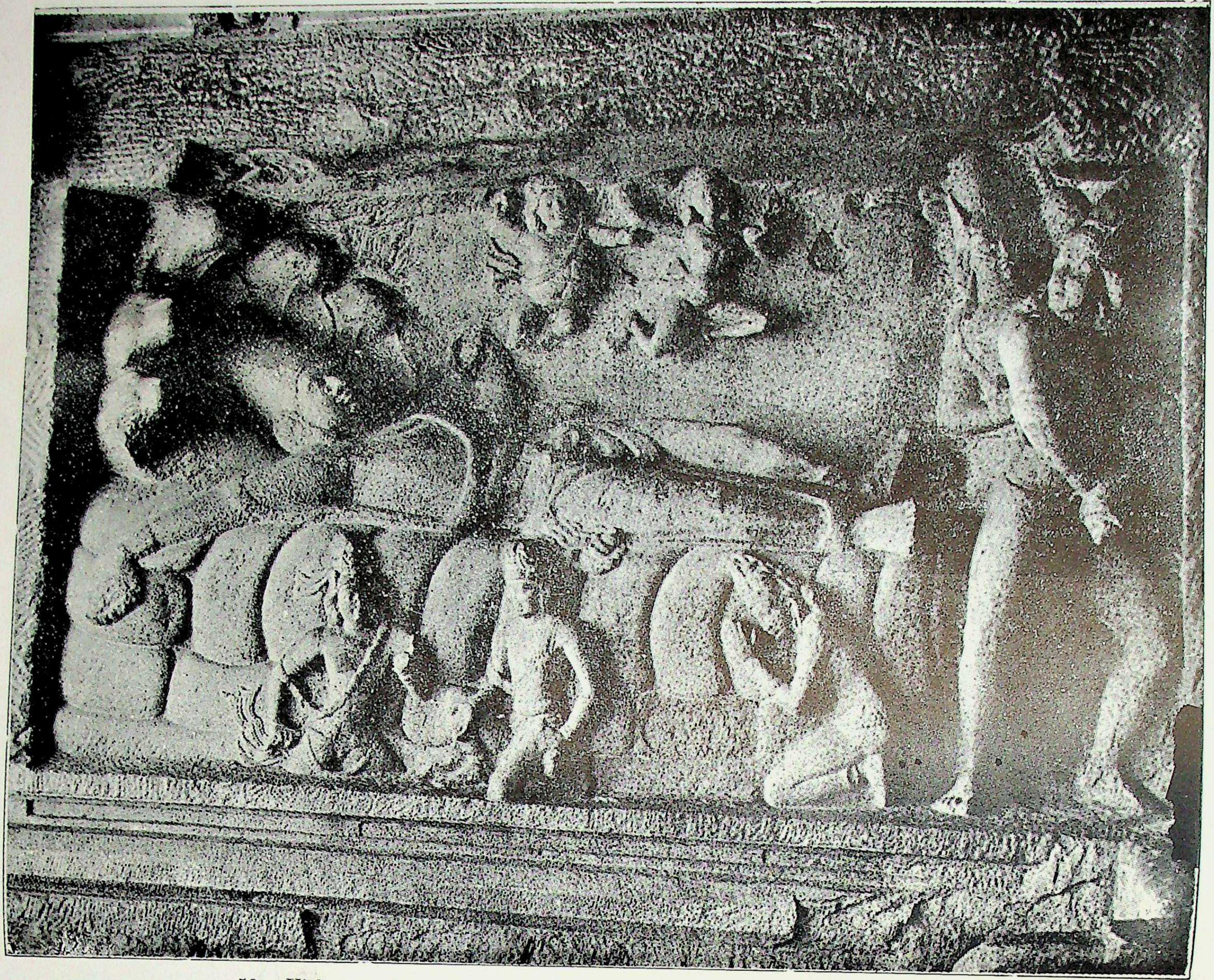
50. Śiva with Pārvati and Skanda, stone, Seashore temple, Mamallapuram, District Chingleput, Pallava period, 8th century A.D.



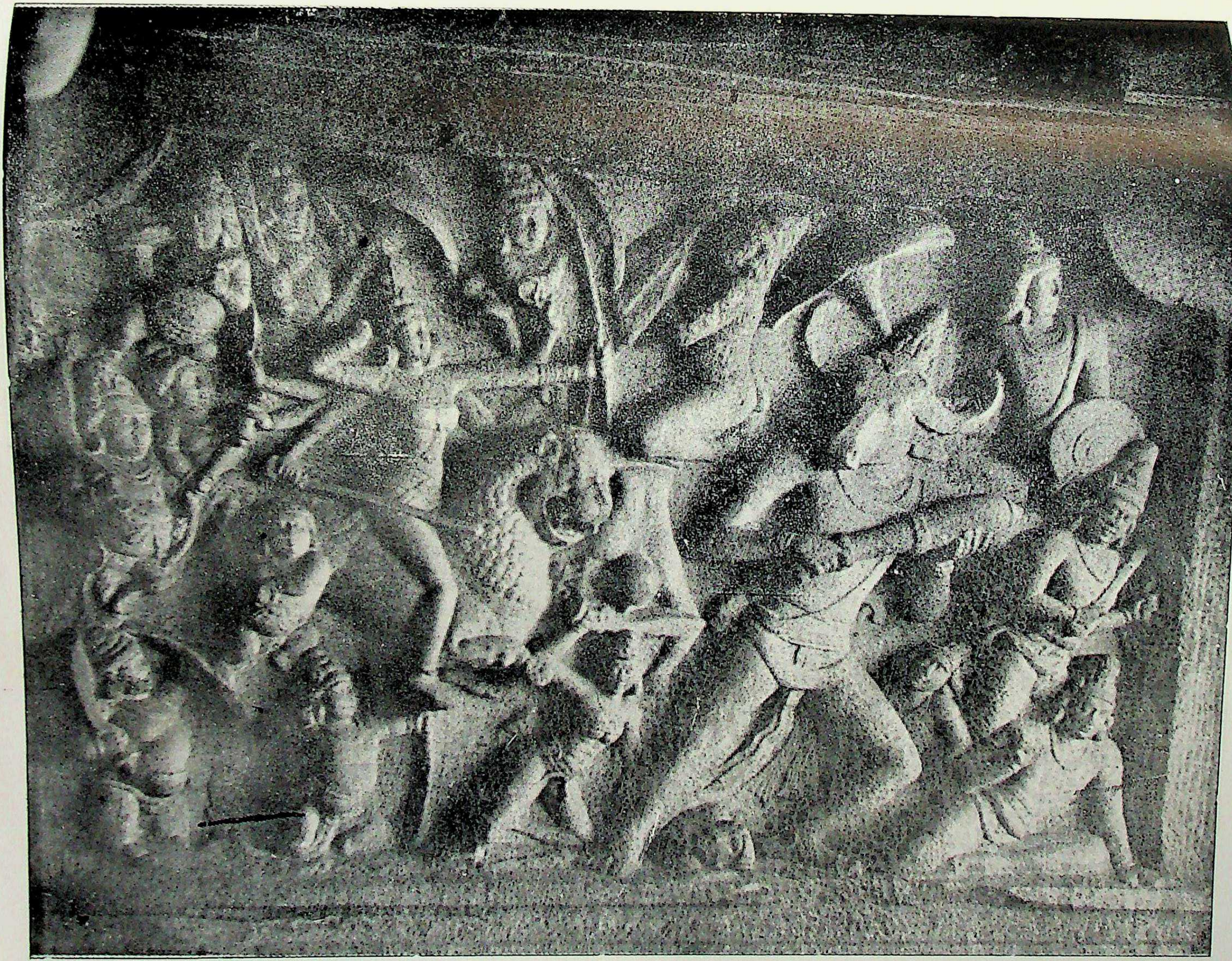
51a. Śiva as Bhikshāṭana-stone, Kailāsanātha temple, Kanchipuram, District Chingleput, Pallava period, 8th century A. D.



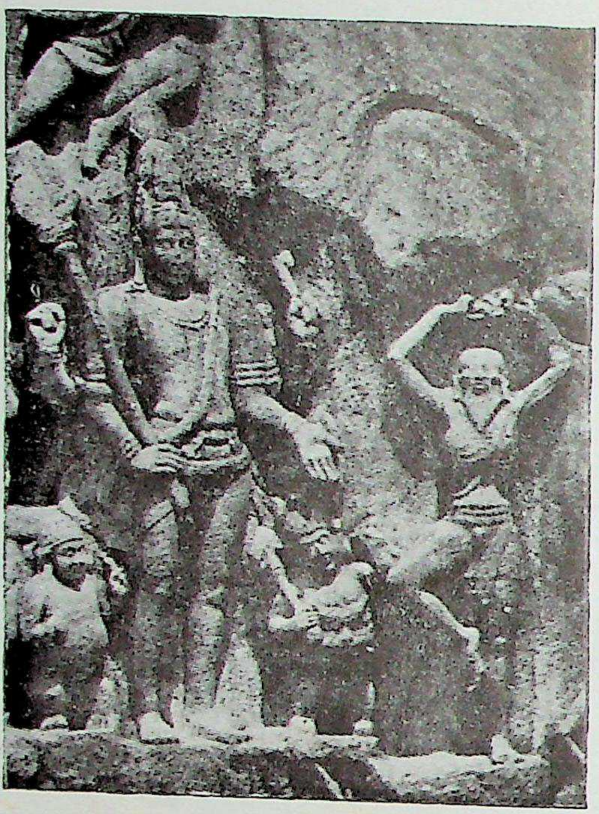
51b. Durgā–stone Kailāsanātha temple, Kanchipuram, District Chingleput, Pallava period, 8th century A.D.



52. Vishṇu as Anantasāyi, in the cave temple of Mahishāsuramardini, Mamallapuram, District Chingleput, Pallava period, 8th century A.D.



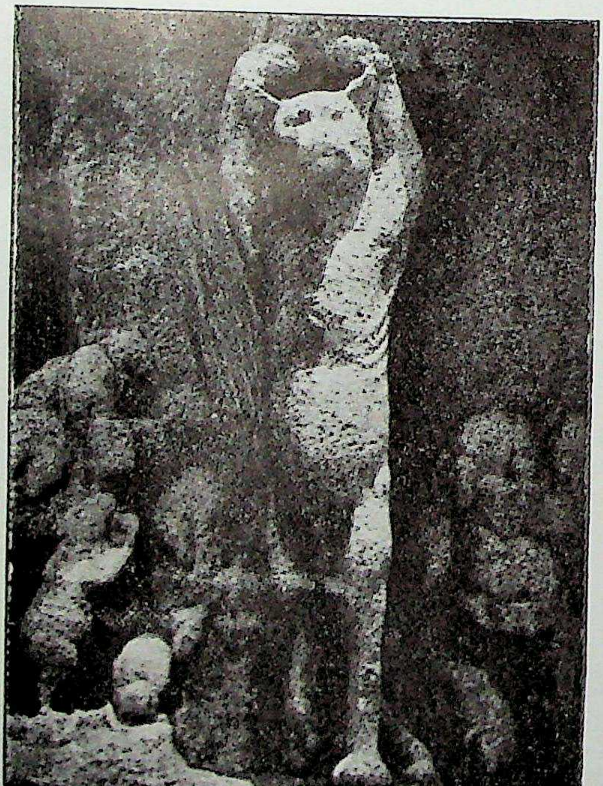
53. Mahishāsuramardini in the Mahishāsuramardini cave temple, Mamallapuram, District Chingleput, Pallava period, 8th century A.D.

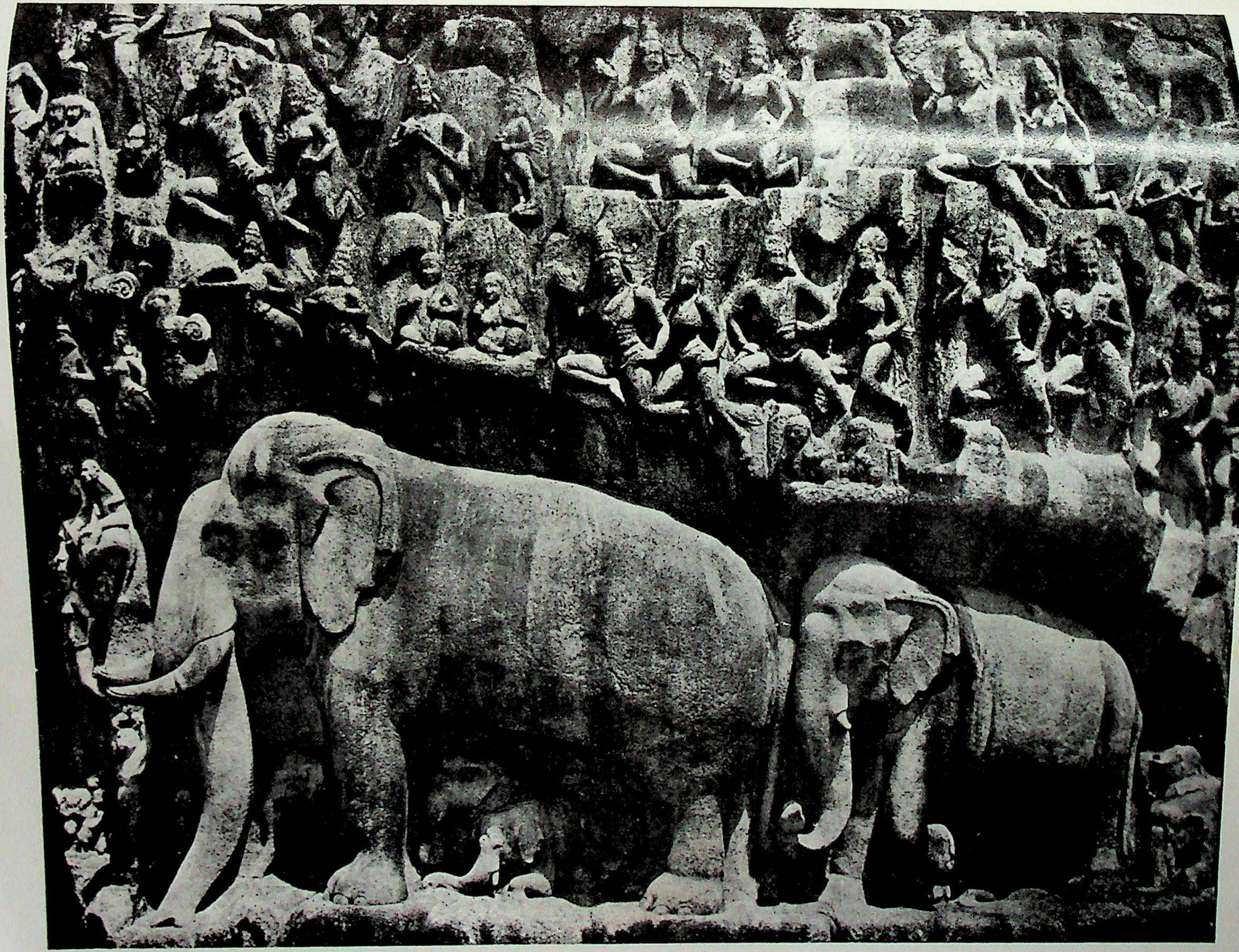


a. Arjuna's penance

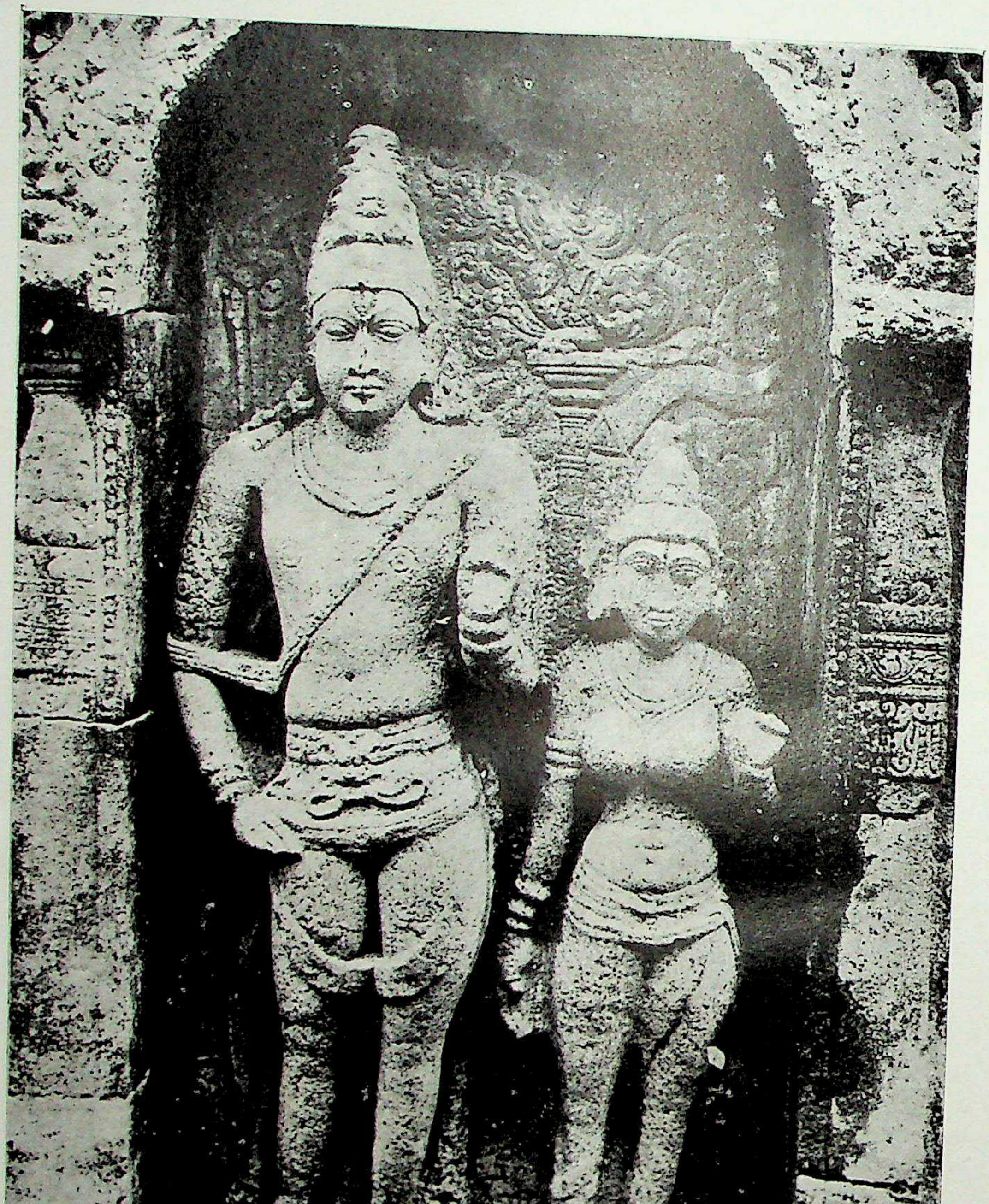
b. A pretentious cat

54. Mamallapuram, District Chingleput,
Pallava period, 8th century A. D.

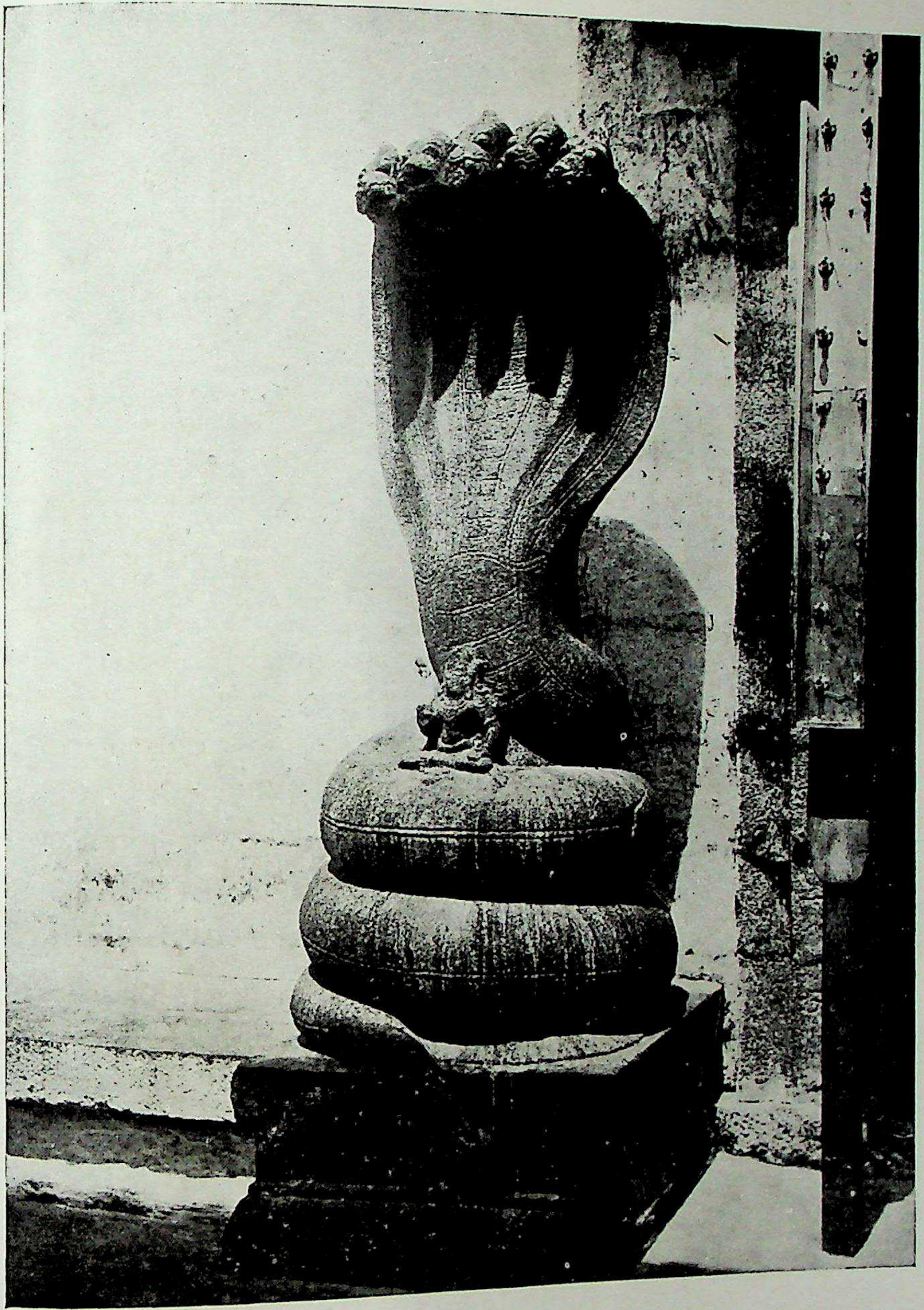




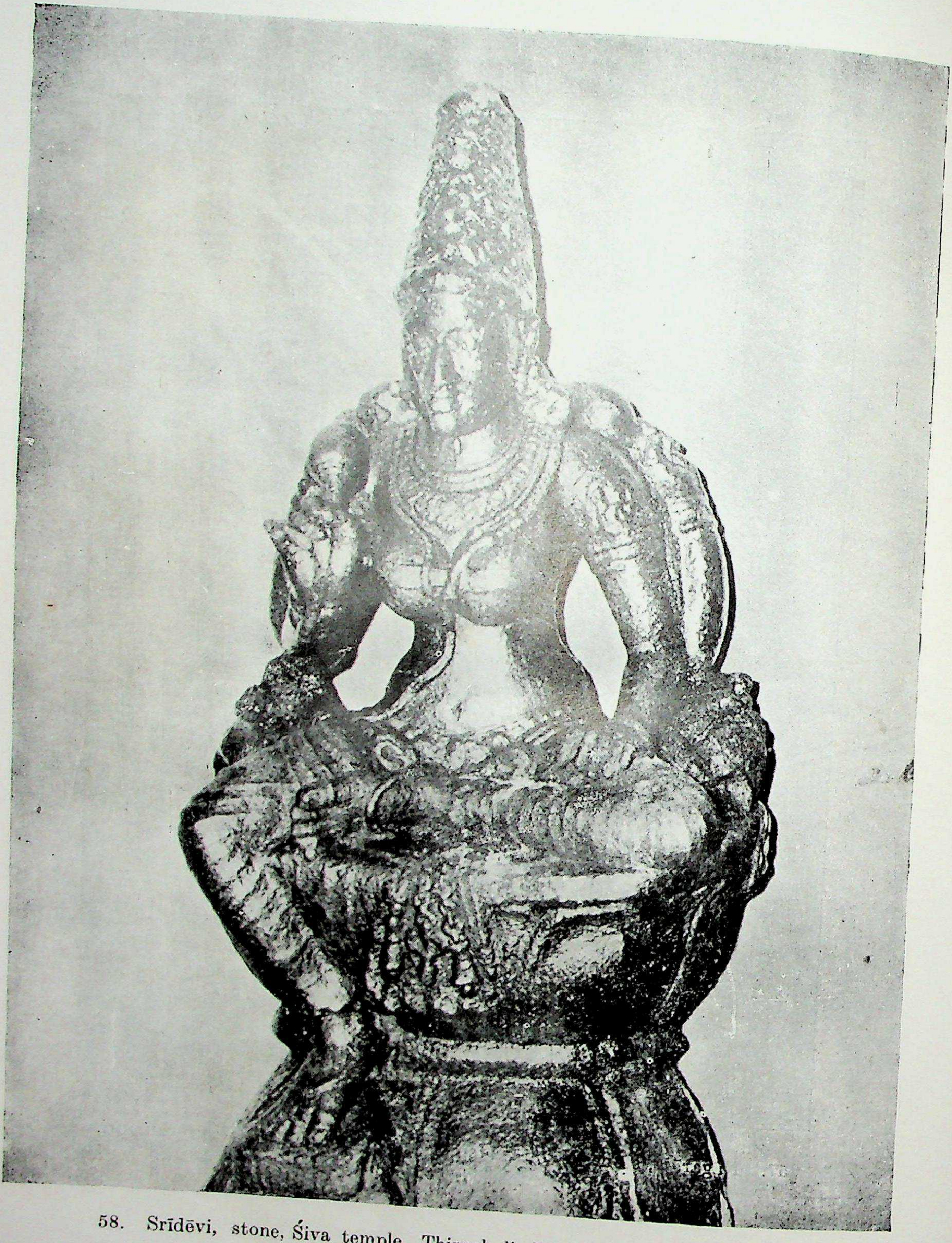
55. A scene from Arjuna's penence, Mamallapuram, District Chingleput, Pallava period, 8th century A. D.



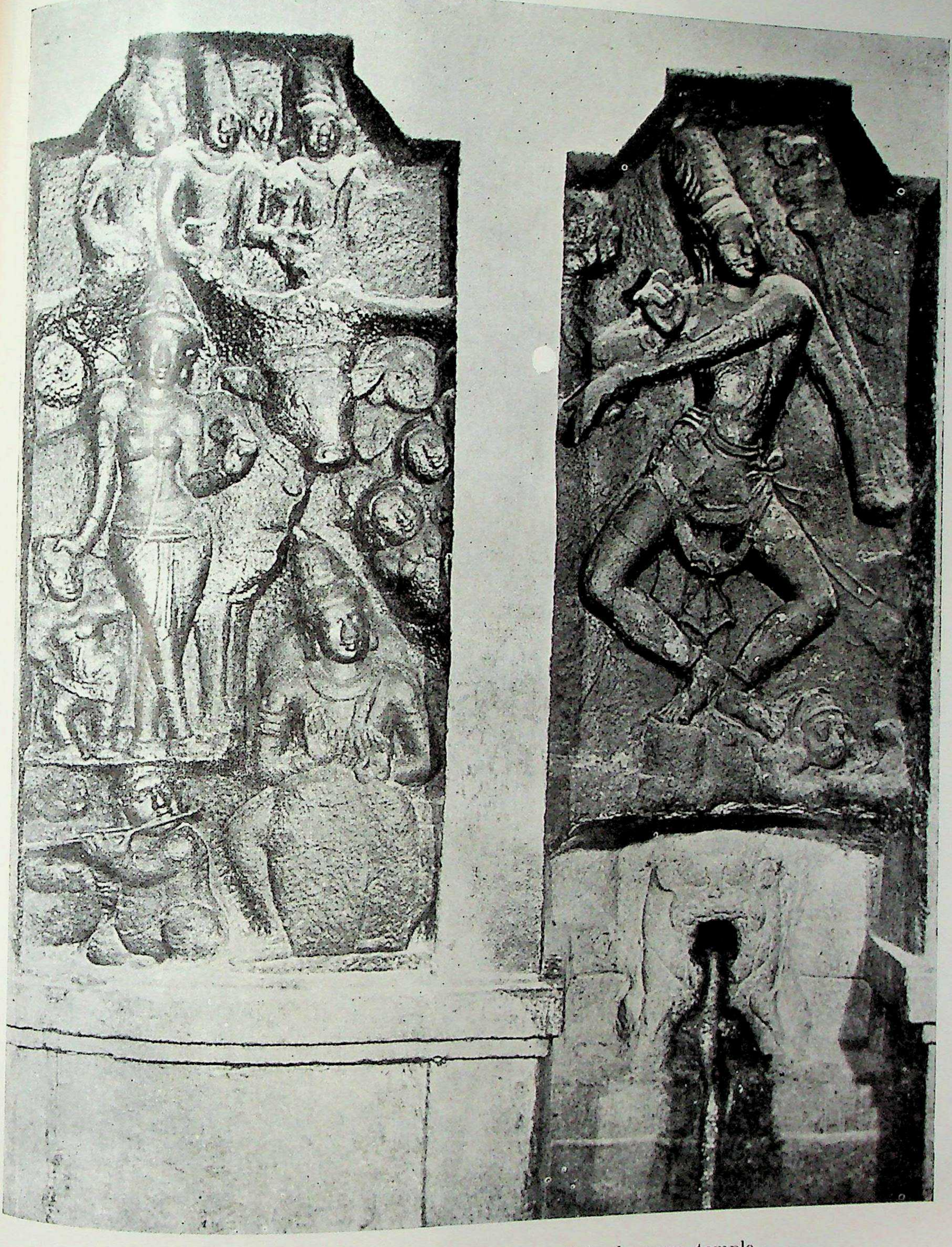
56. Manmatha and Rati, stone, Sundaravarada temple, Uttaramerūr, District Chingleput, Pallava period, 8th century A. D.



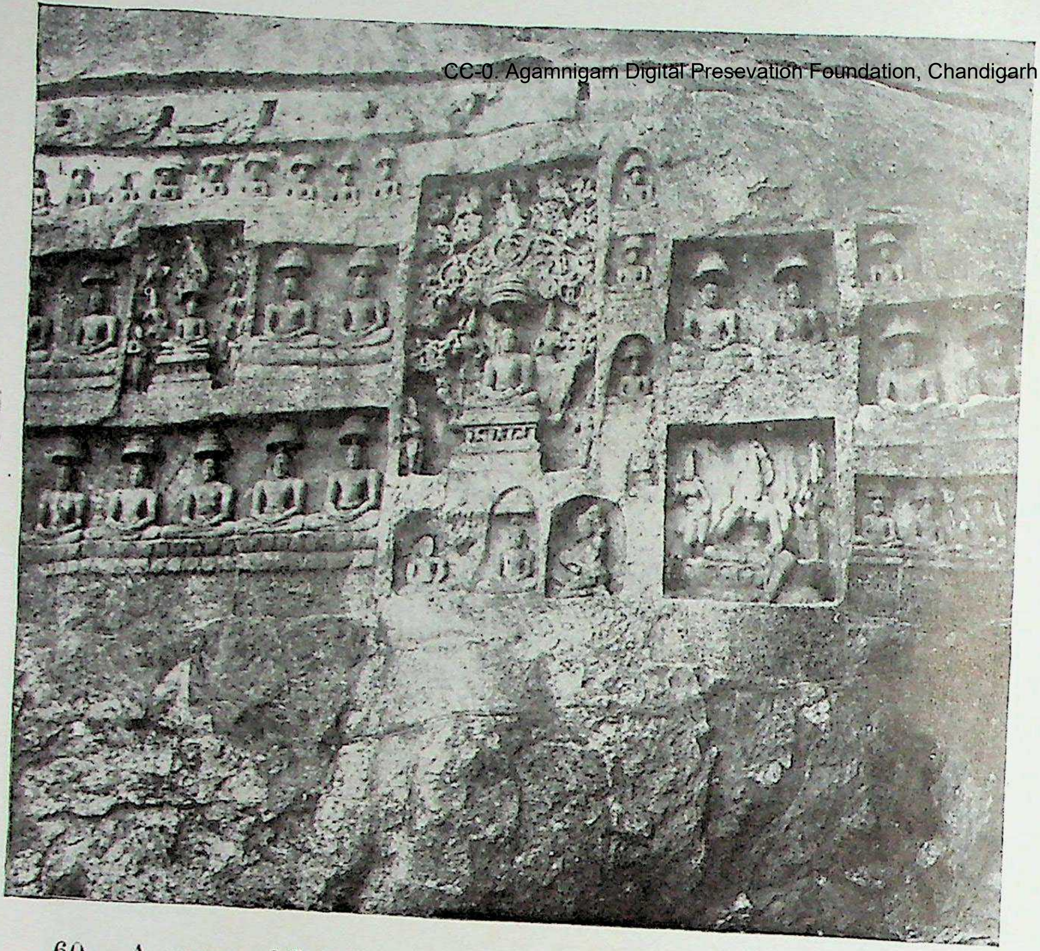
57. Nāgarāja, stone, Nāgarāja temple, Nagarkoil, District Kanyakumari, Pandya period, 8th century A. D.



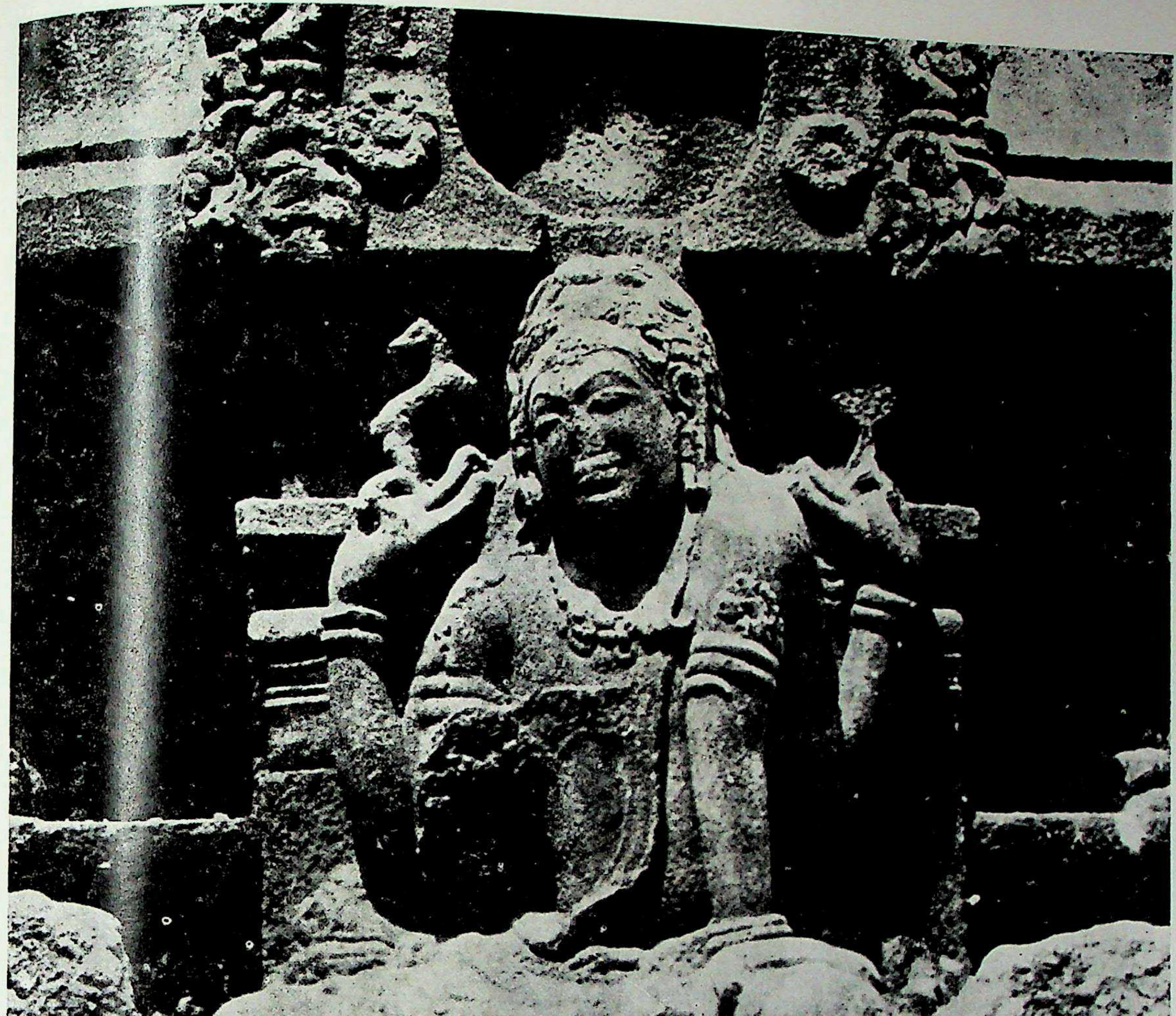
58. Srīdēvi, stone, Śiva temple, Thiruchuli, District Ramanathapuram, Pandya period, 8th century A.D.



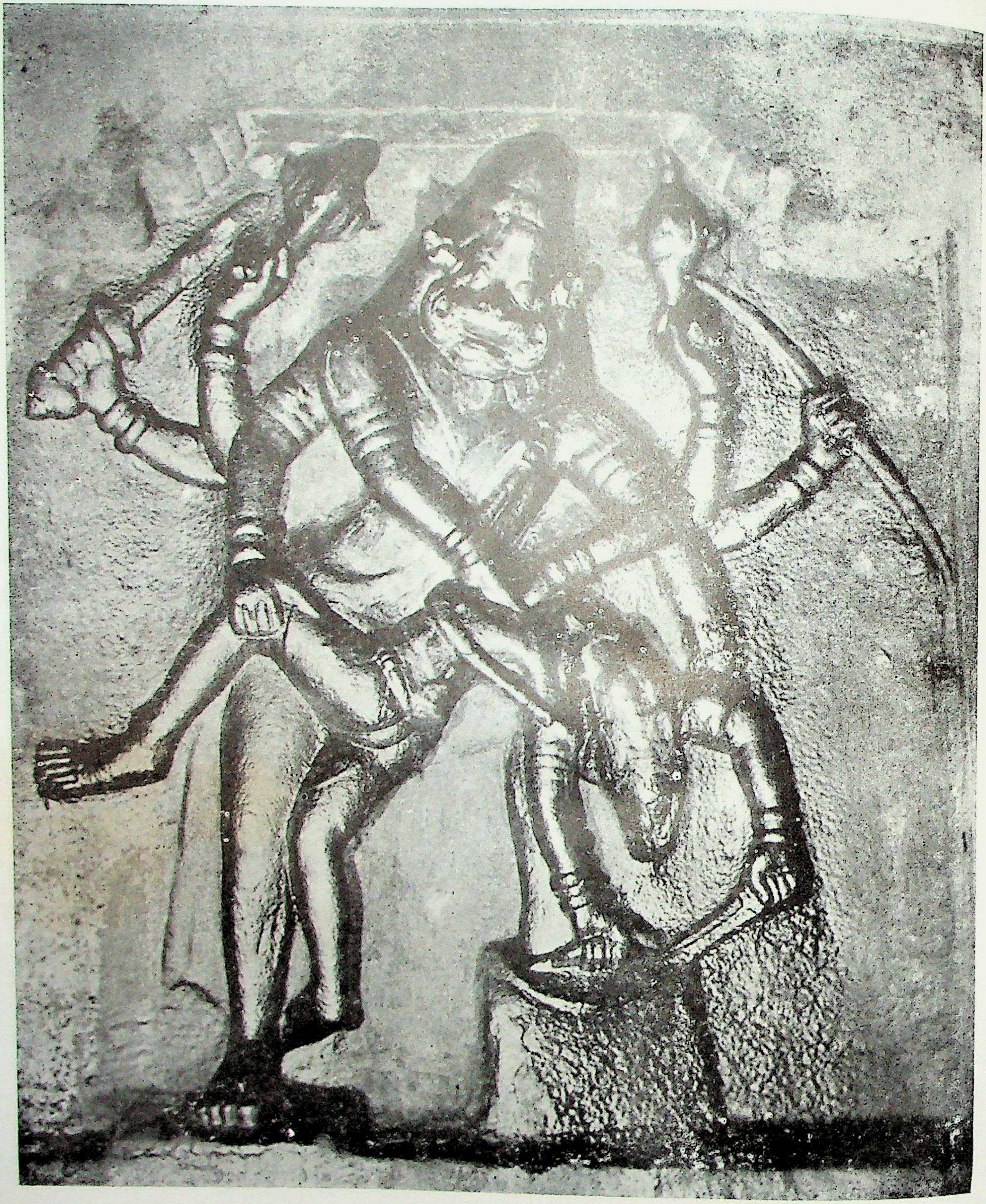
59. Dancing Śiva and Pārvati, stone, Subrahmaṇya temple, Thirupparankunram, District Madurai, Pandya period, 8th century A.D.



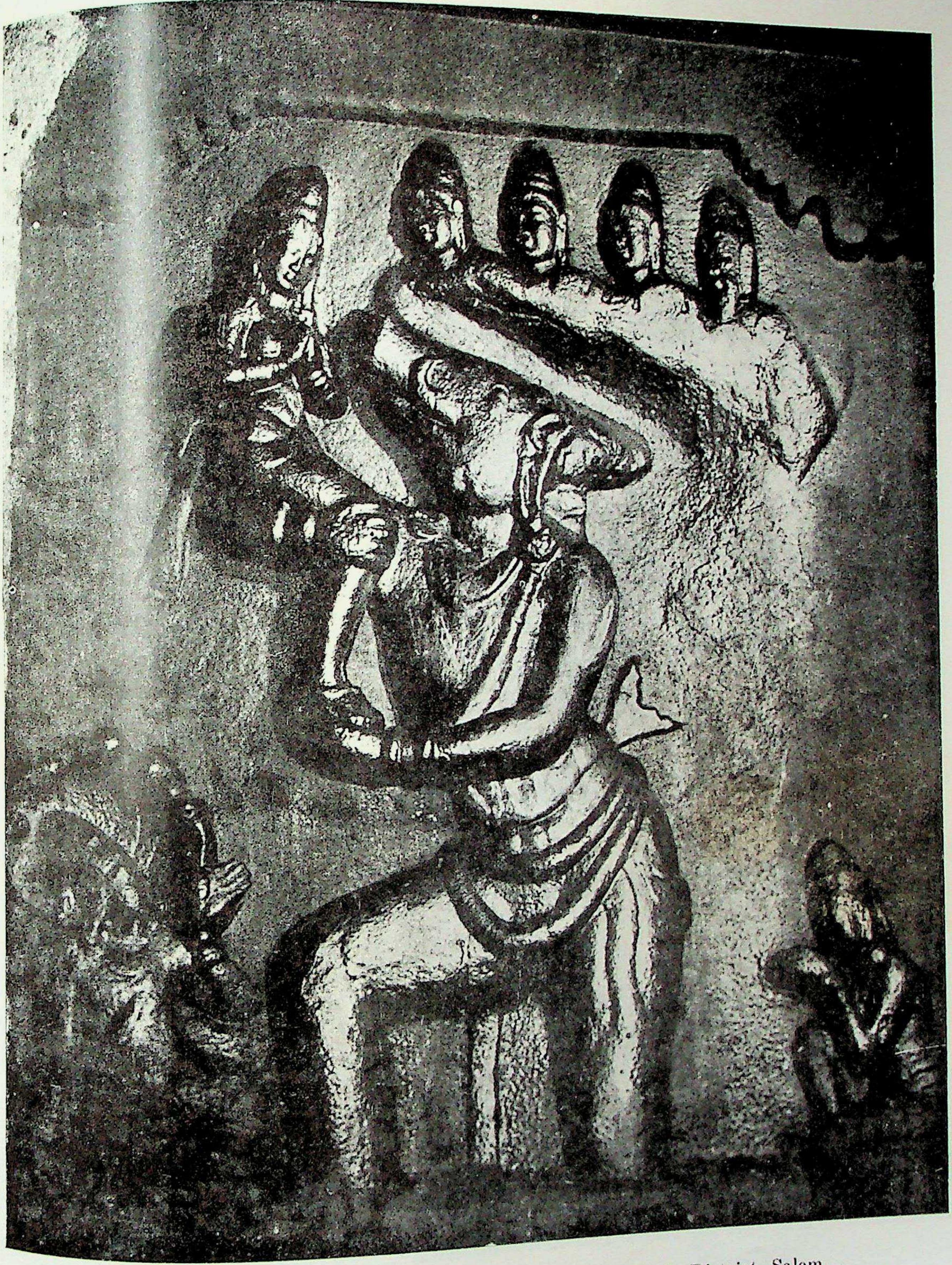
60. A group of Jain images carved on a rockface, Kalugumalai, District Thirunelveli, Pandya period, 8th century A.D.



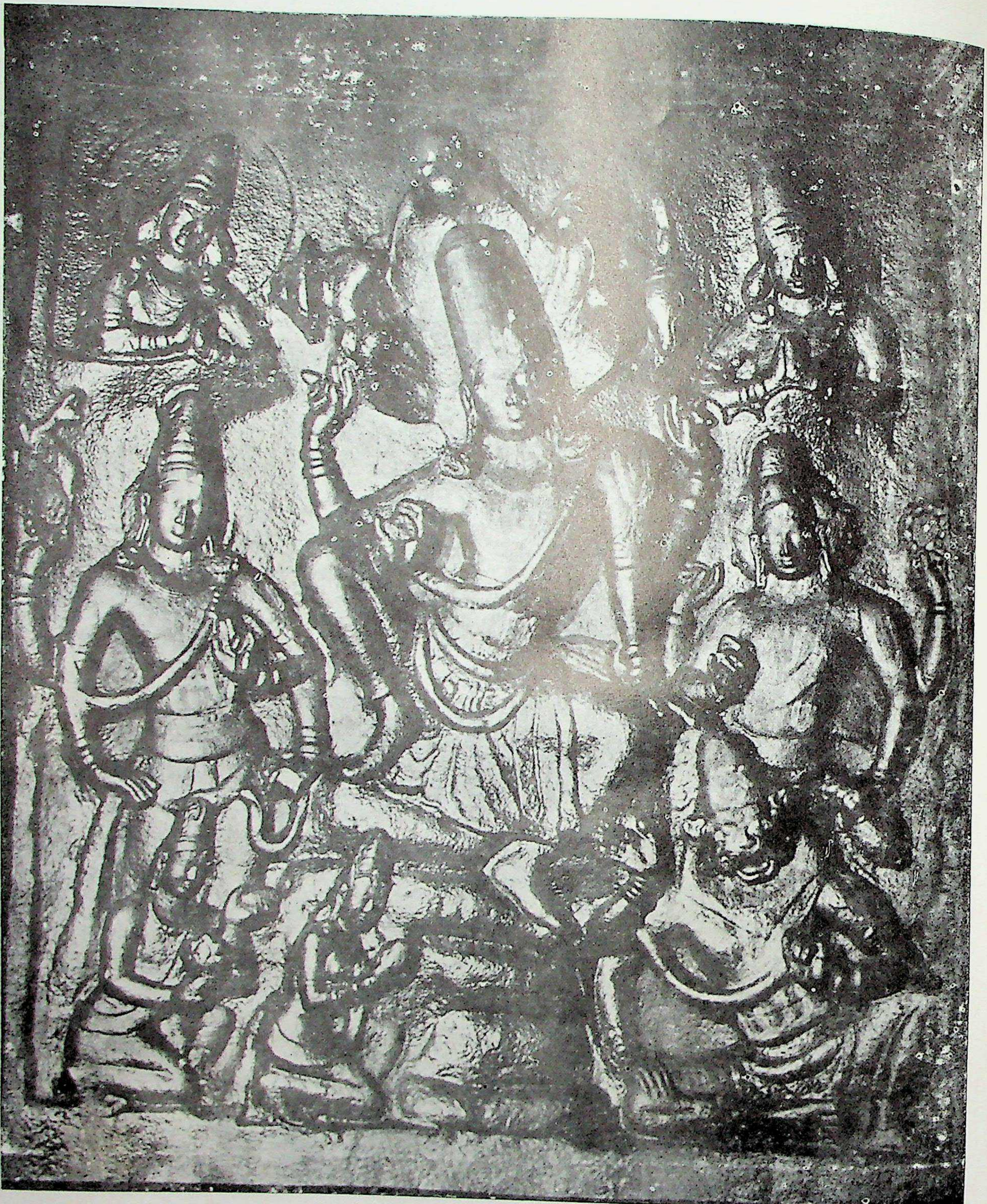
61. Śiva as Dakshiṇāmūrti in the monolith Veṭṭuvāṅkōil, Kalugumalai, District Thirunelveli, Pandya period, 8th century A. D.



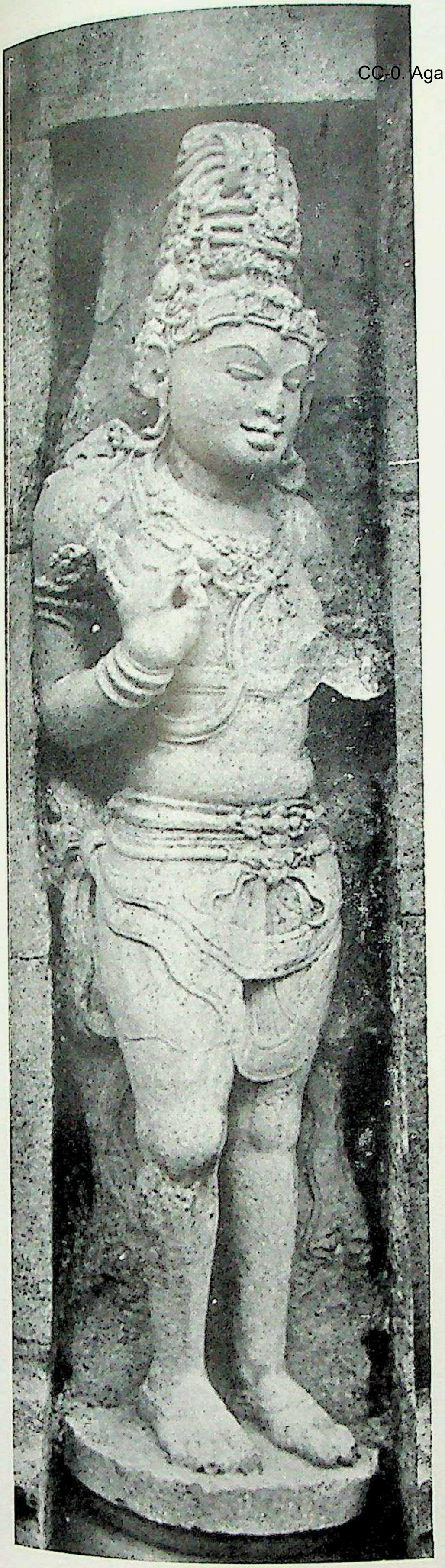
62. Vishṇu as Narasimha in the excavated cave, Namakkal, District Salem, Atiya period, 8th century A.D.



63. Vishnu as Varāha in the excavated cave, Namakkal, District Salem, Atiya period, 8th century A.D.

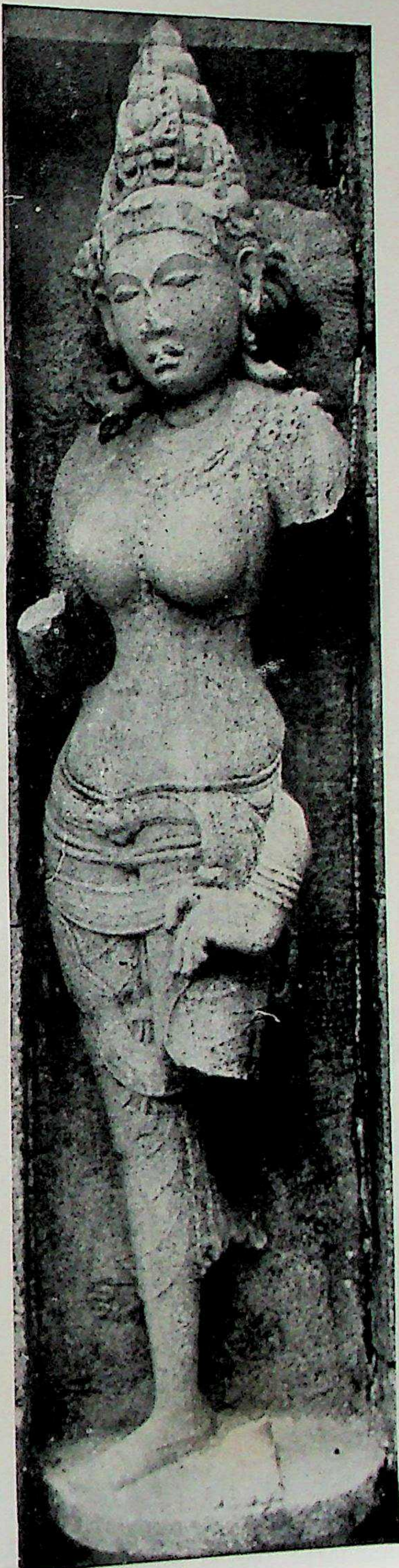


64. Vishṇu as Ādinātha in the excavated cave, Namakkal, District Salem, Atiya period, 8th century A.D.

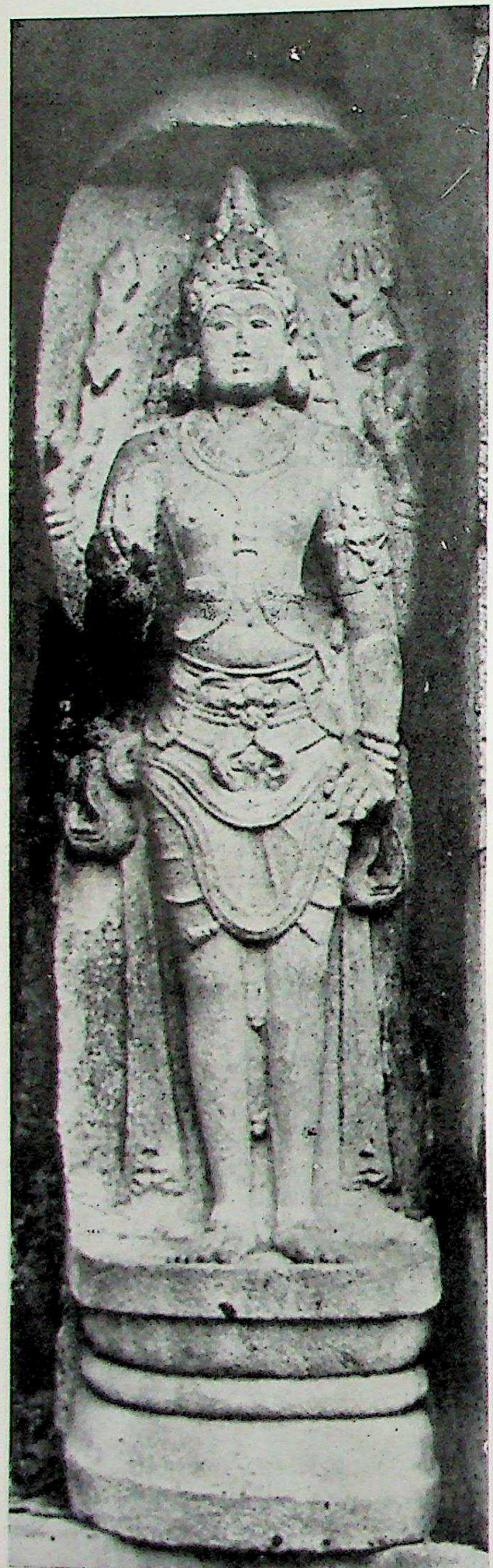


65. a. Portrait of a Chōḷa king.

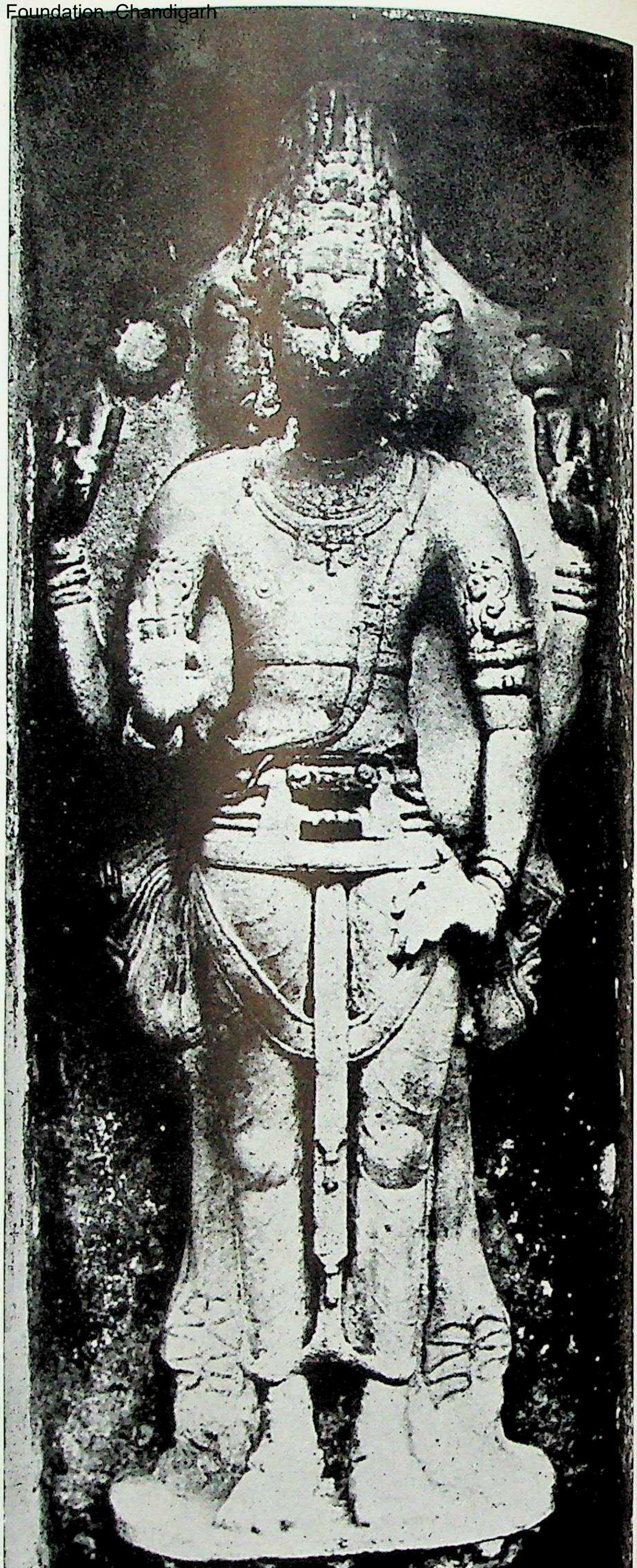
Stone, Koraṅganātha temple, Srinivasanallur, District Trichy, Chola period,



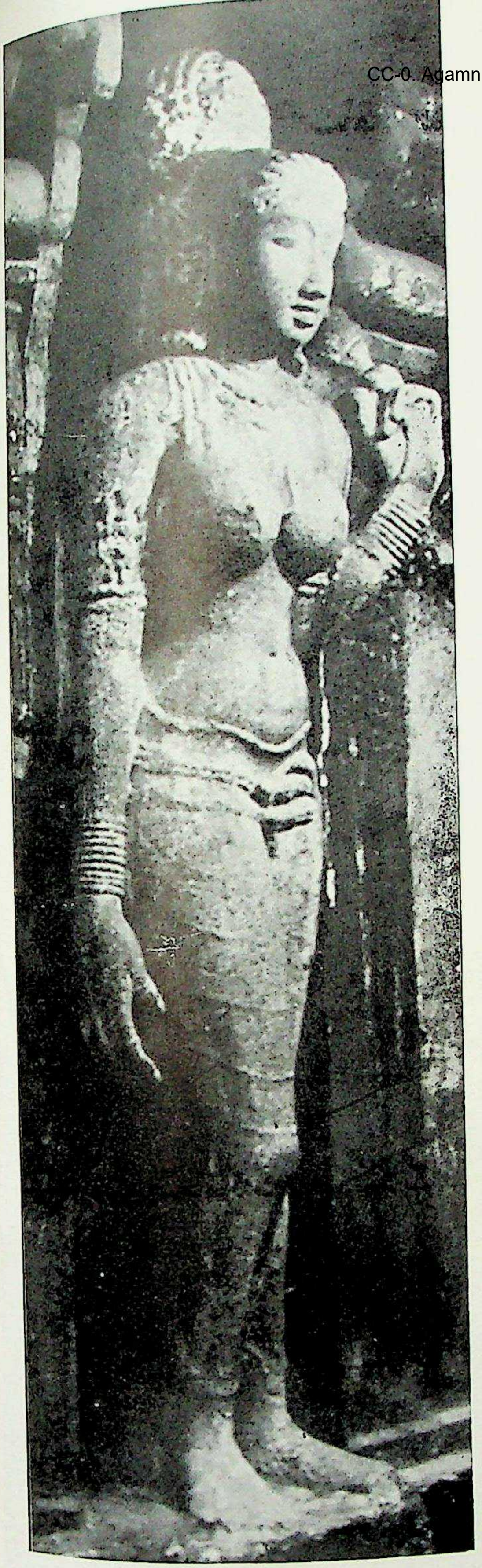
b. Portrait of a Queen.



66. a. Subrahmaṇya, stone, Avani-kandarpa Īswara gṛham, Perumpaluvur, District Trichy, 9th century A.D.

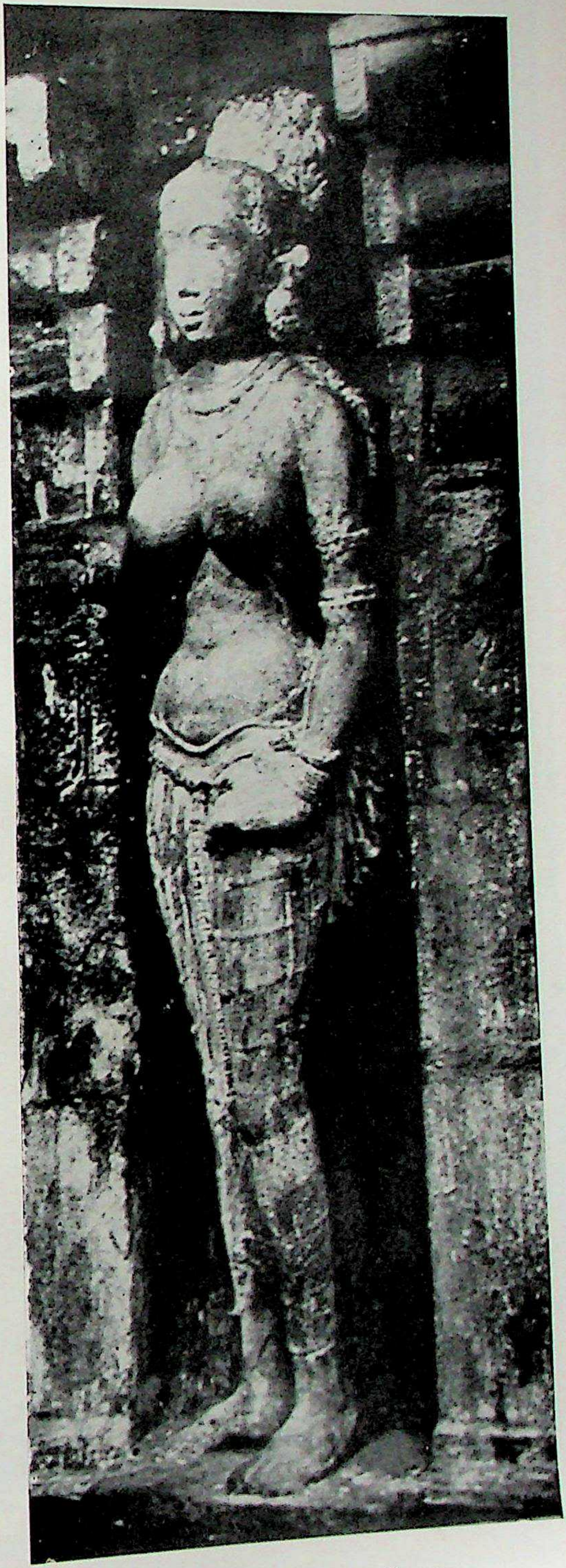


b. Brahmā, stone, Nāgēśvara temple, Kumbakonam, District Tanjore, Chola period, 9th century A.D.

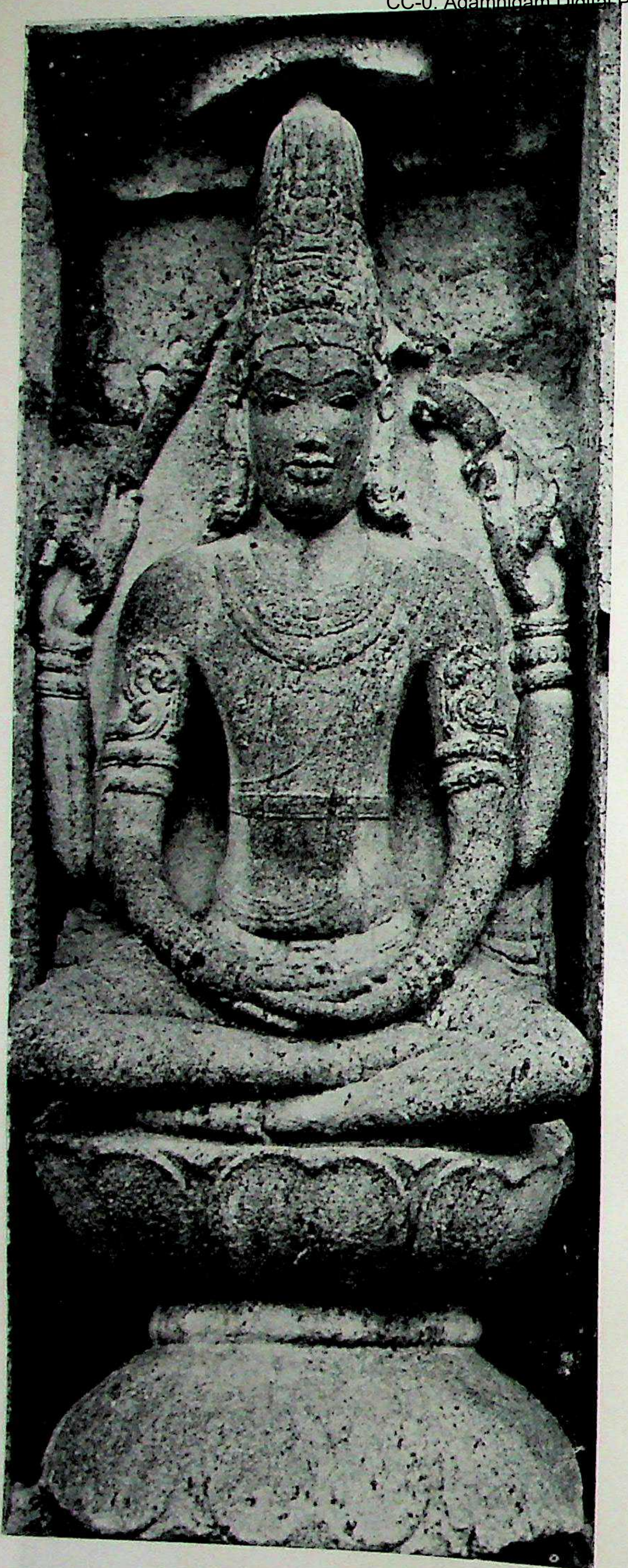


67. a. Portrait of a Queen,

Stone, Nāgēśvara temple, Kumbakonam,
District Tanjore, Chola period,
9th century A.D.

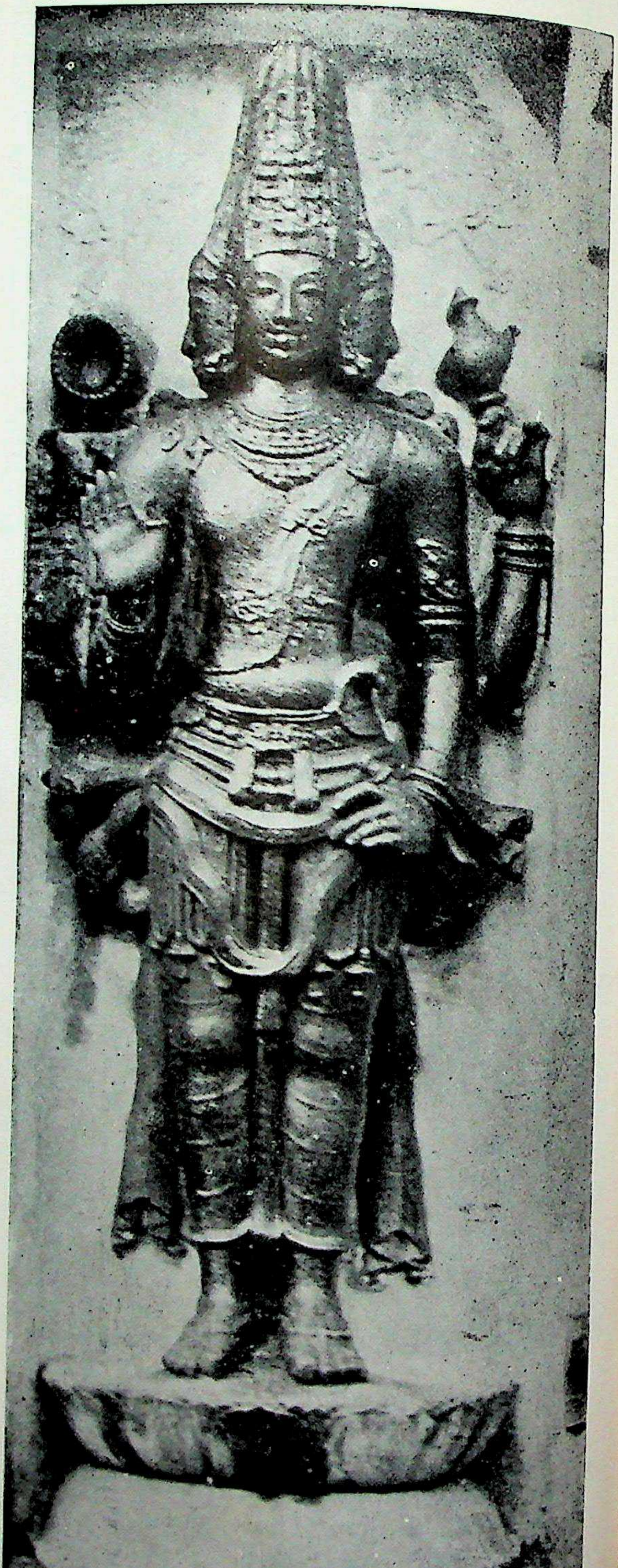


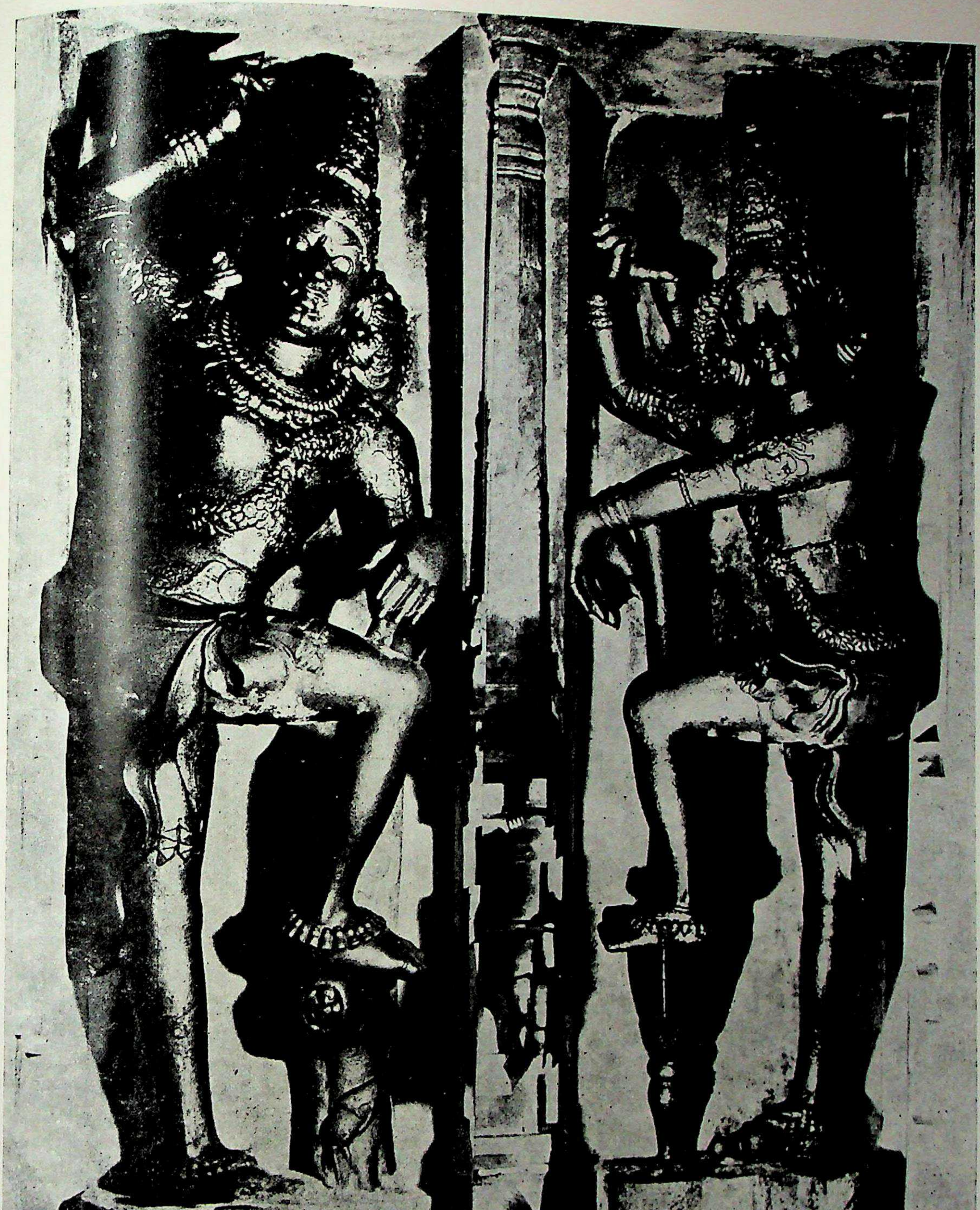
b. Portrait of a Queen.



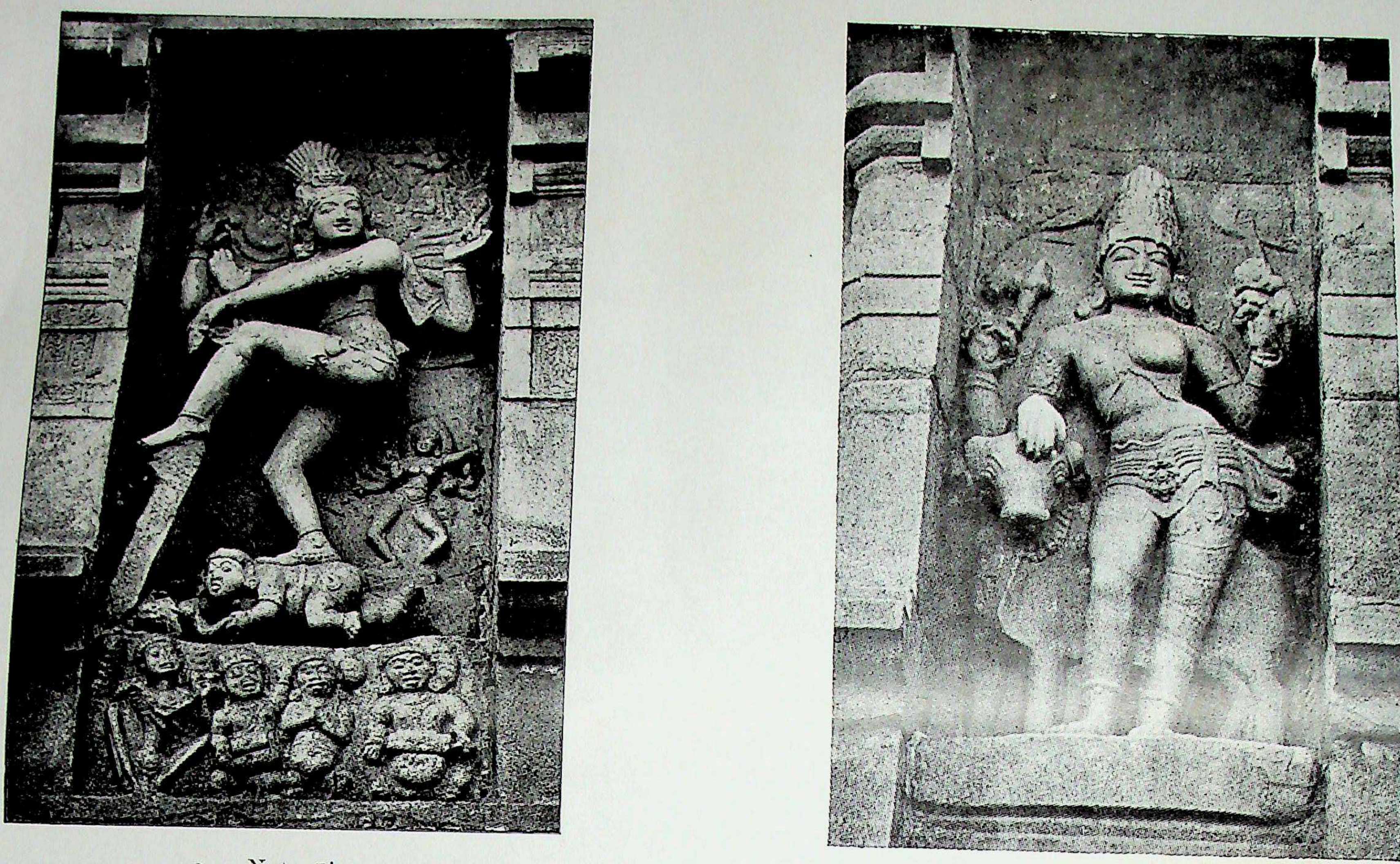
68. a. Śiva, stone, Śiva temple, Erumbur,
District South Arcot,
Chola period, 10th century A.D.

b. Brahmā, stone, Śiva temple, Punjai,
District Tanjore, Chola period,
10th century A.D.





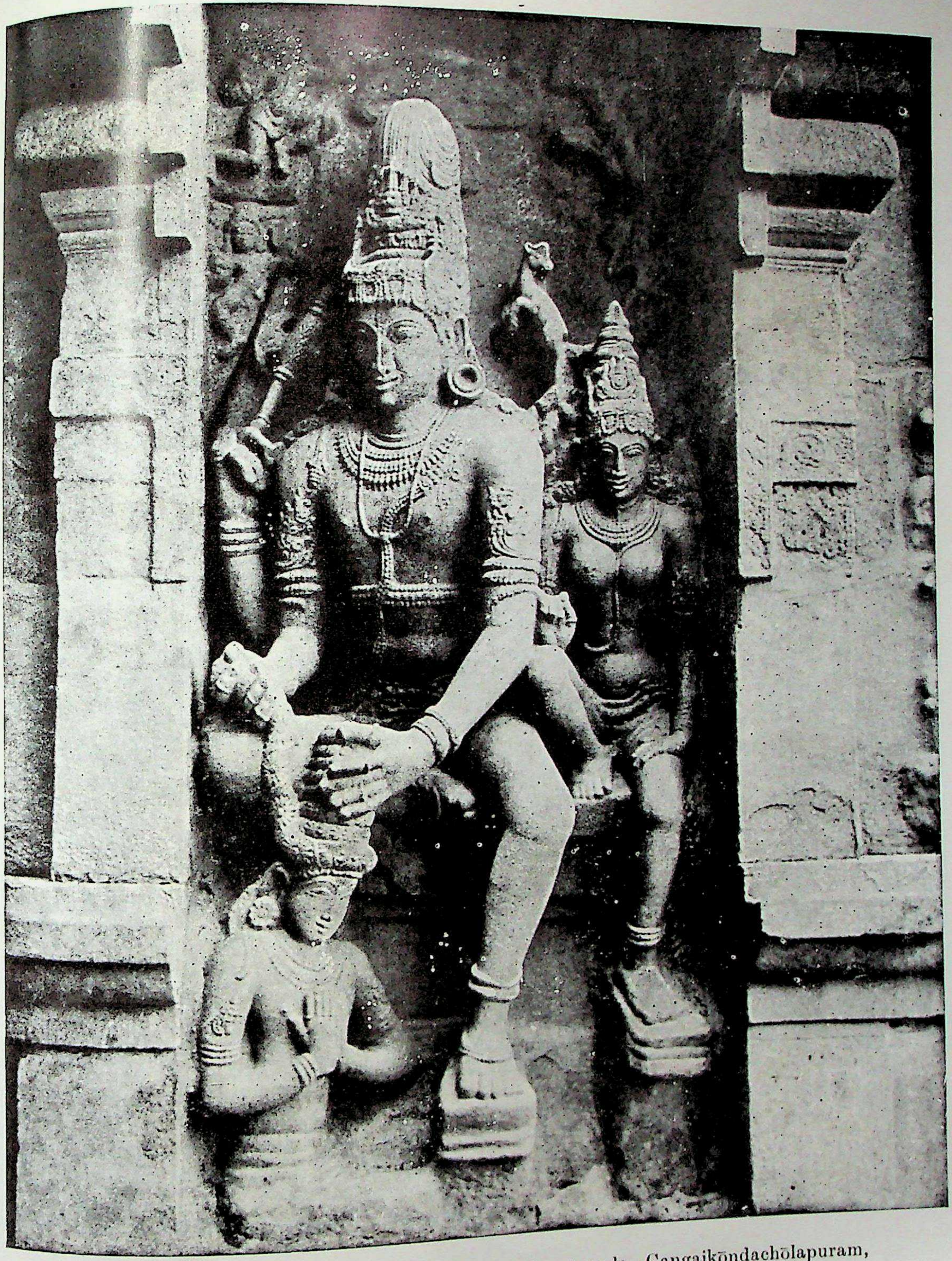
69. Dvārapālas, stone, Mayūranātha temple, Mayuram, District Thanjavur, Early Chola period, 10th century A. D.



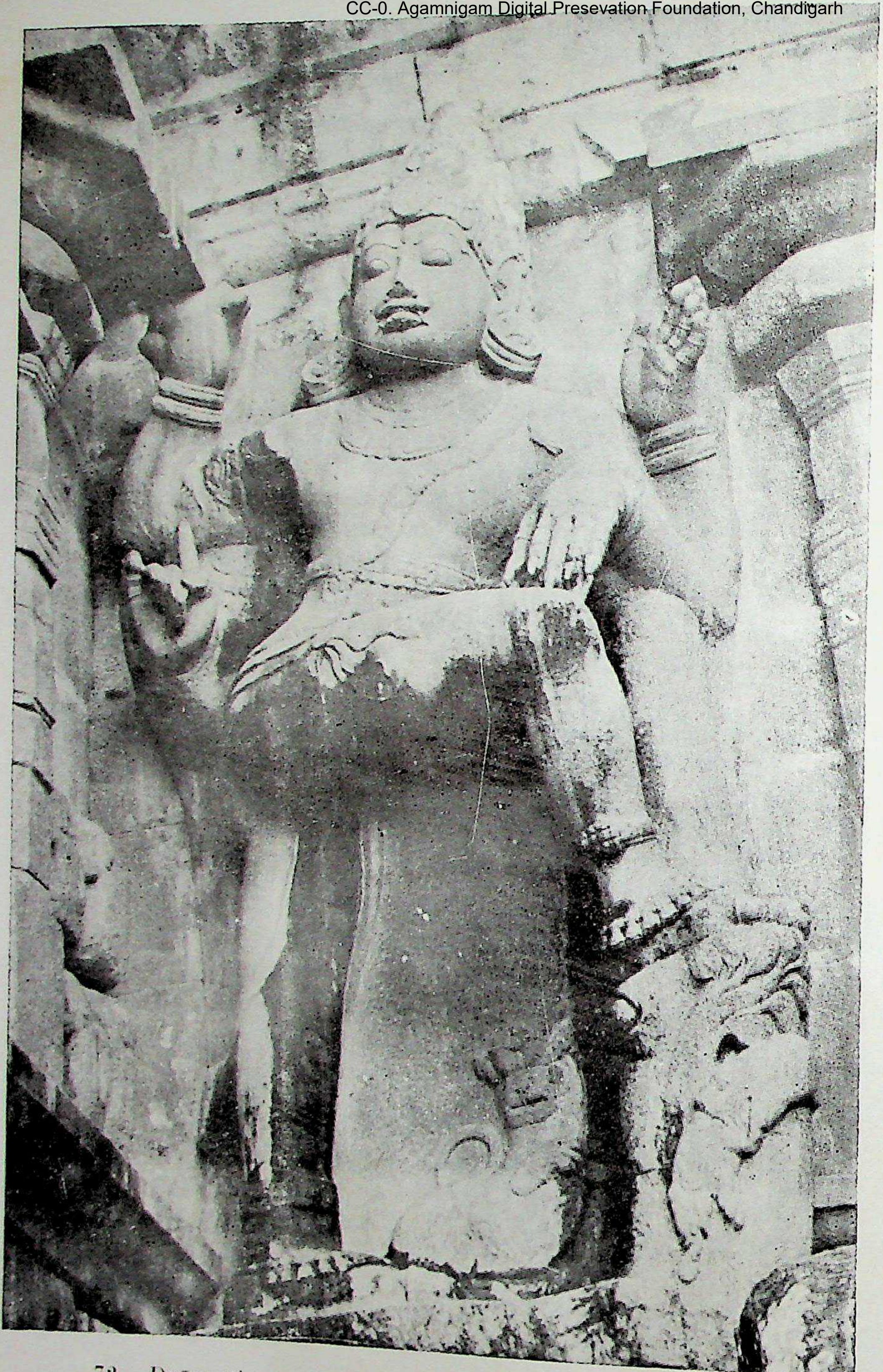
a. Naṭarāja

b. Ardhanāri

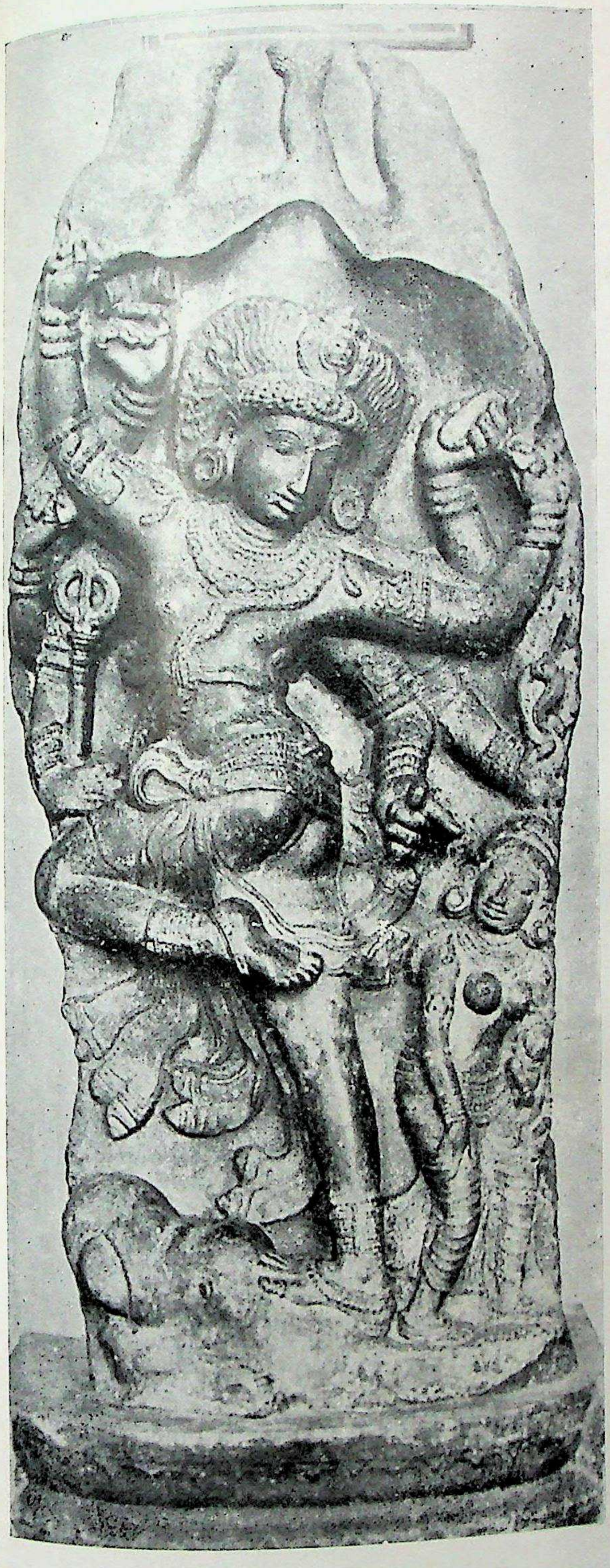
70. Siva temple, Gangaikōṇḍachōḷapuram, District Thiruchi, Chola period, 11th century A.D.



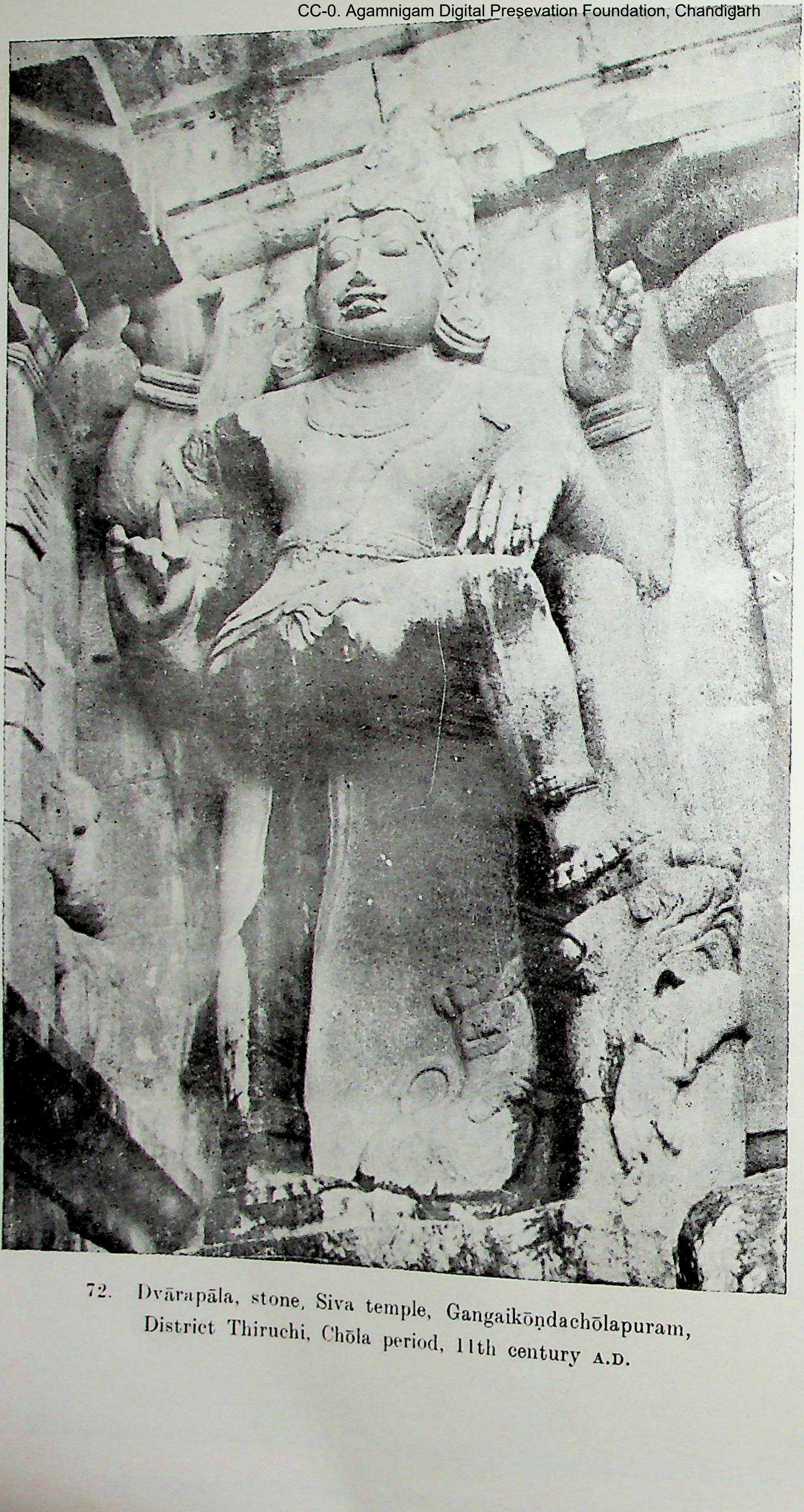
71. Śiva as Chandēśānugrahamūrti, stone, Siva temple, Gangaikōṇdachōlapuram, District Thiruchi, Chōla period, 11th century A.D.



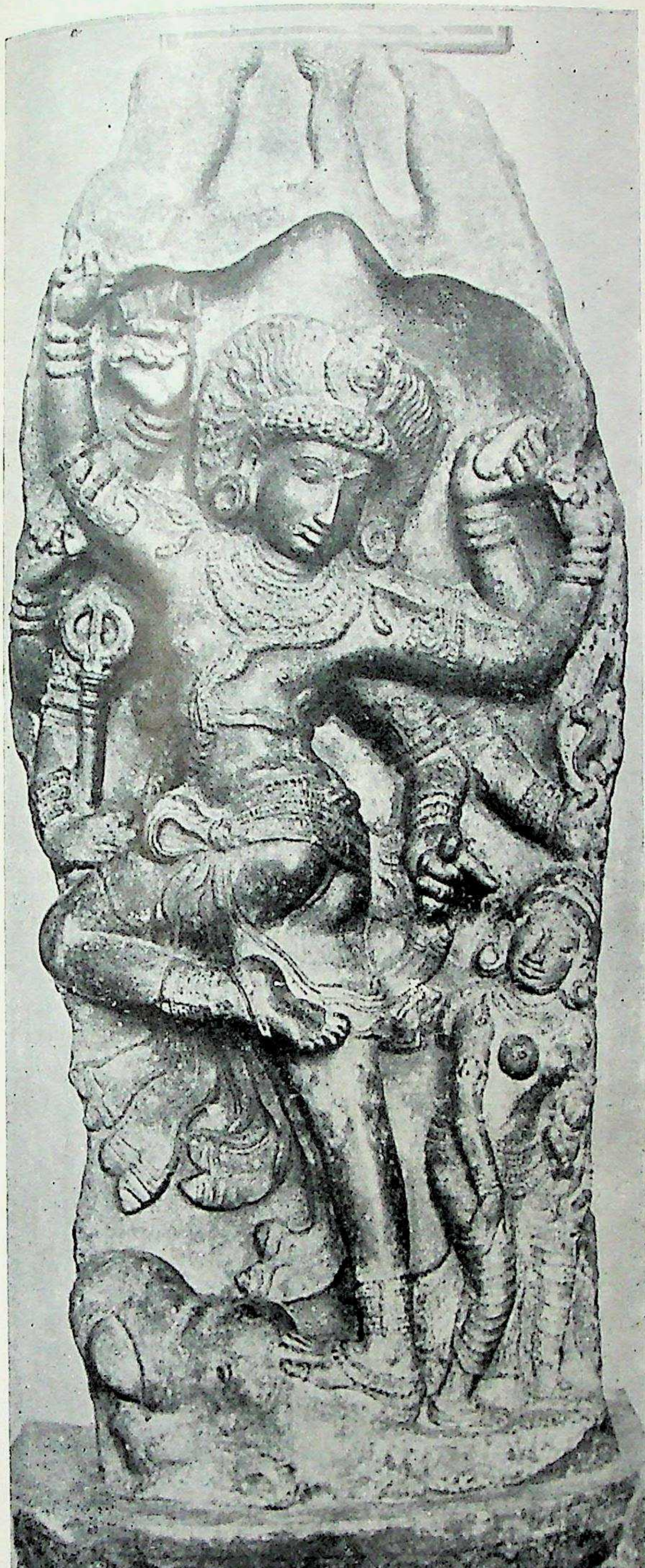
72. Dvārapāla, stone, Siva temple, Gangaikōṇḍachōlapuram, District Thiruchi, Chōla period, 11th century A.D.



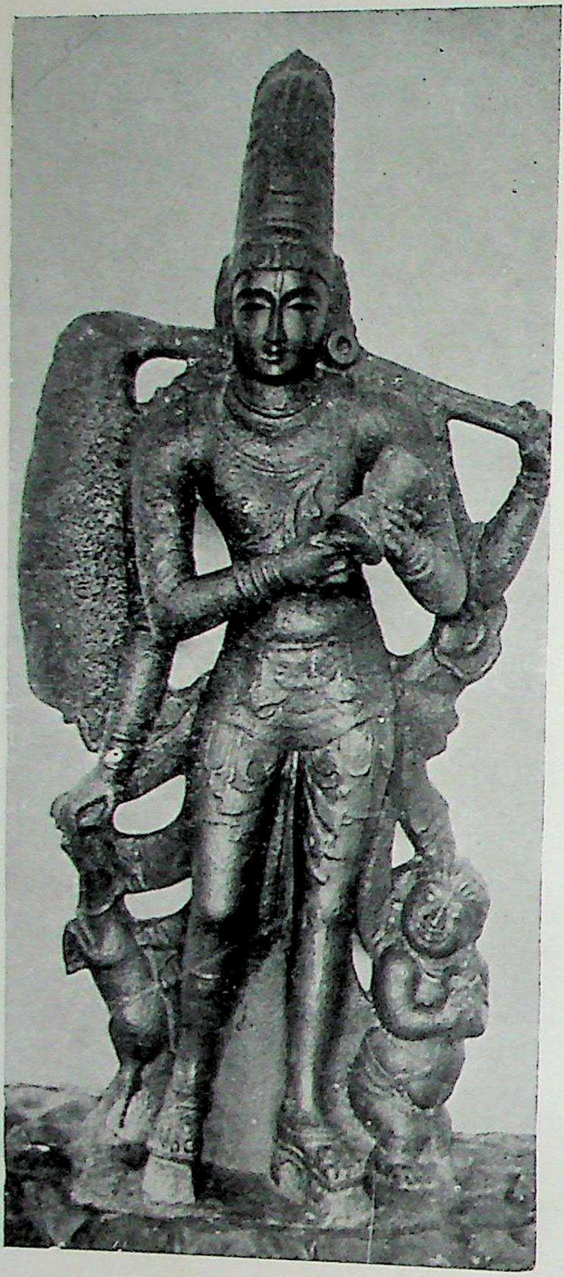
73. Śiva as Gajasamhāra, stone, Śiva temple, Darasuram, District Tanjore, Chola period, 12th century A.D.



72. Dvārapāla, stone, Siva temple, Gangaikōṇḍachōlapuram, District Thiruchi, Chōla period, 11th century A.D.

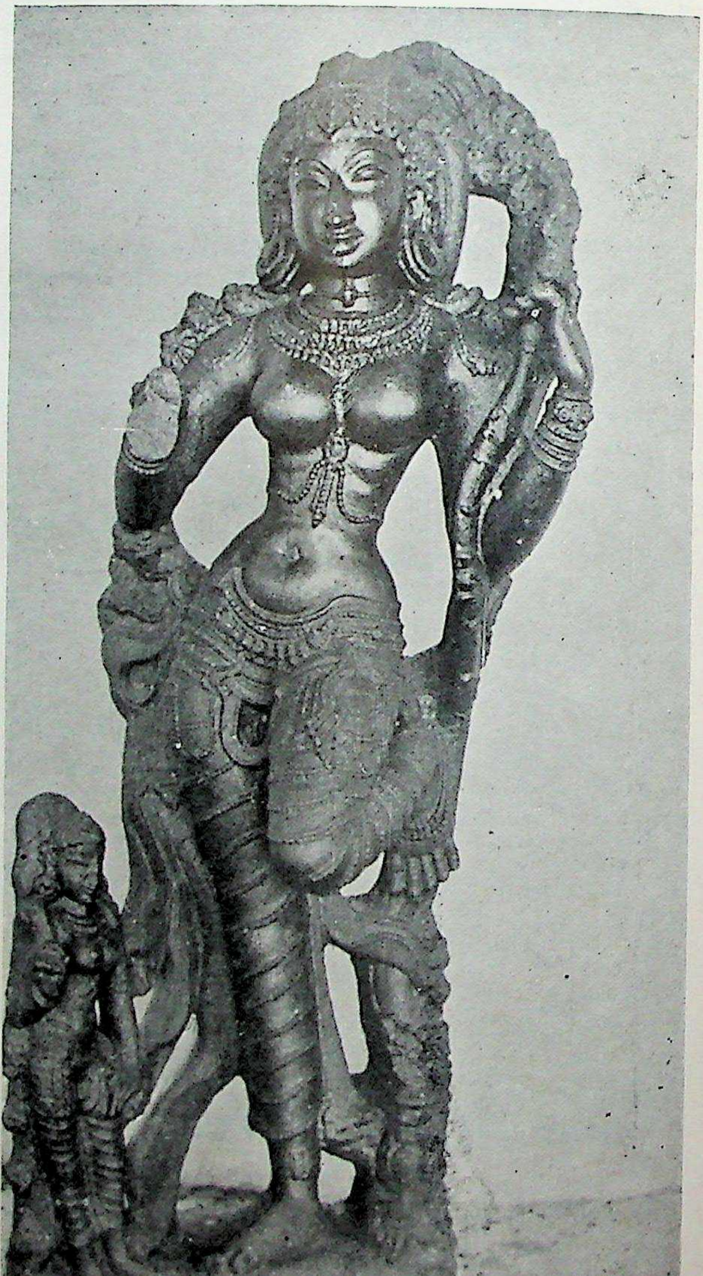


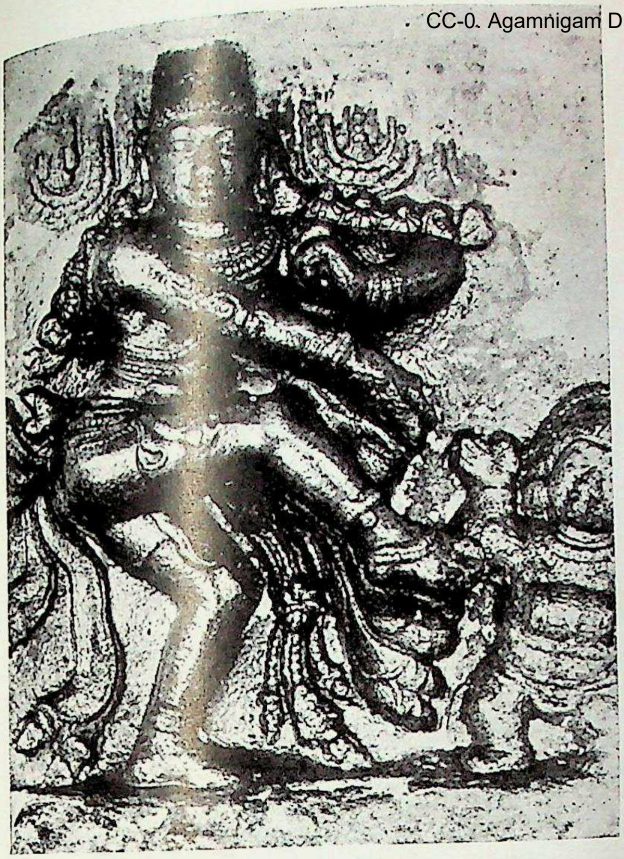
73. Śiva as Gajasamhāra, stone, Śiva temple, Darasuram, District Tanjore, Chola period, 12th century A.D.



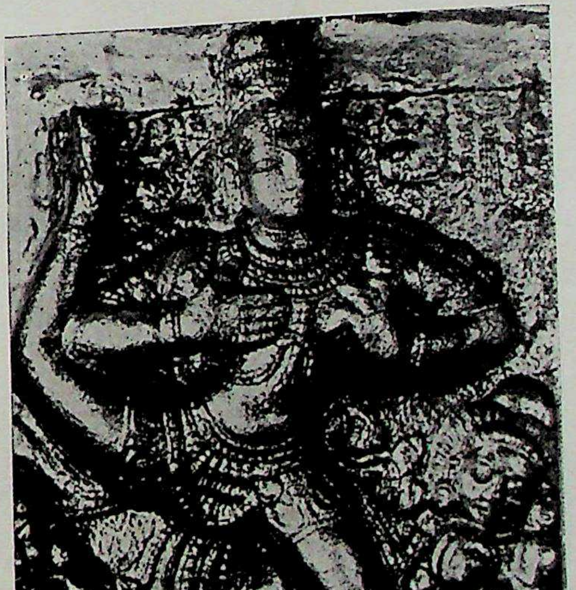
74. a. Śiva as Kaṅkāḷa, stone, Darasuram, District Tanjore, Chola period, 12th century A.D.

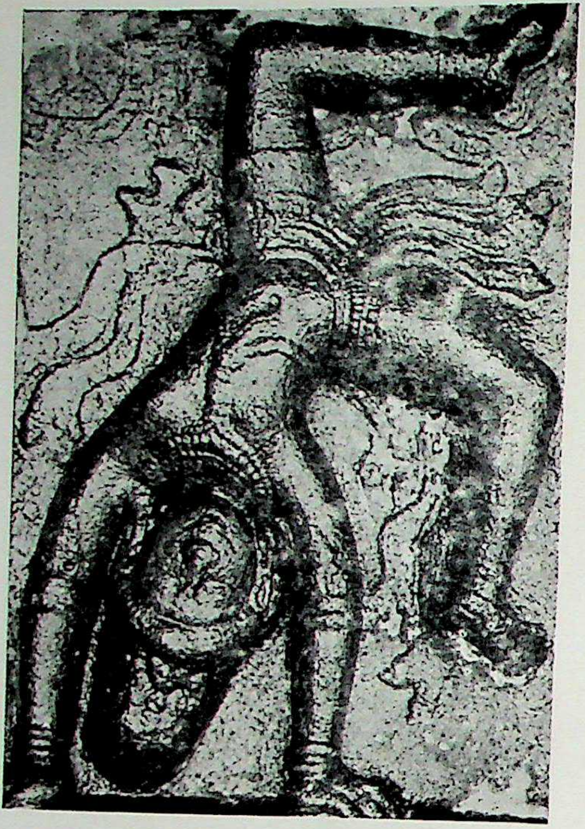
b. Koḍippeṇ, stone, Kampaharēśvara temple, Tribhuvanam, District Tanjore, Chola period, 13th century A.D.



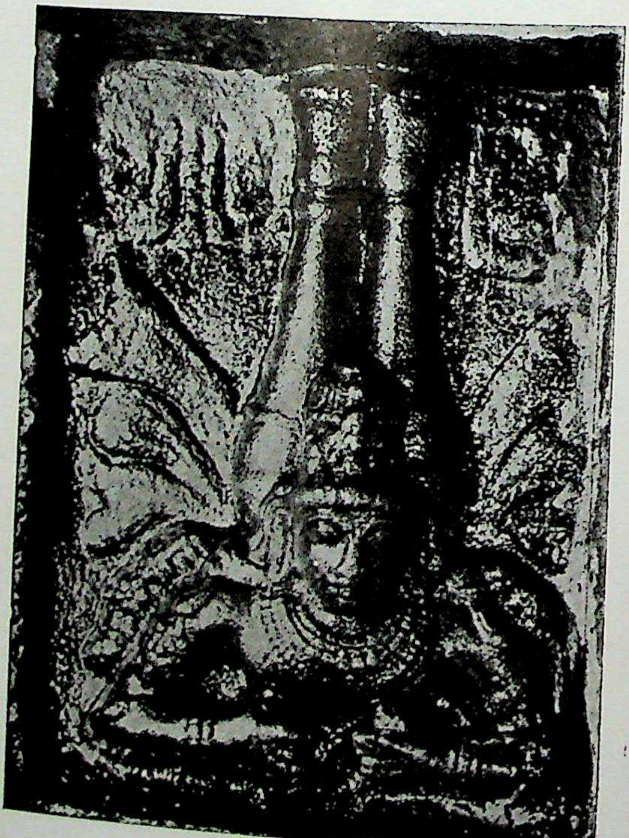


75. Dancing Karanas,
Sāraṅgapāṇi temple, Kumbakonam,
District Tanjore, Later chola period,
13th century A.D.

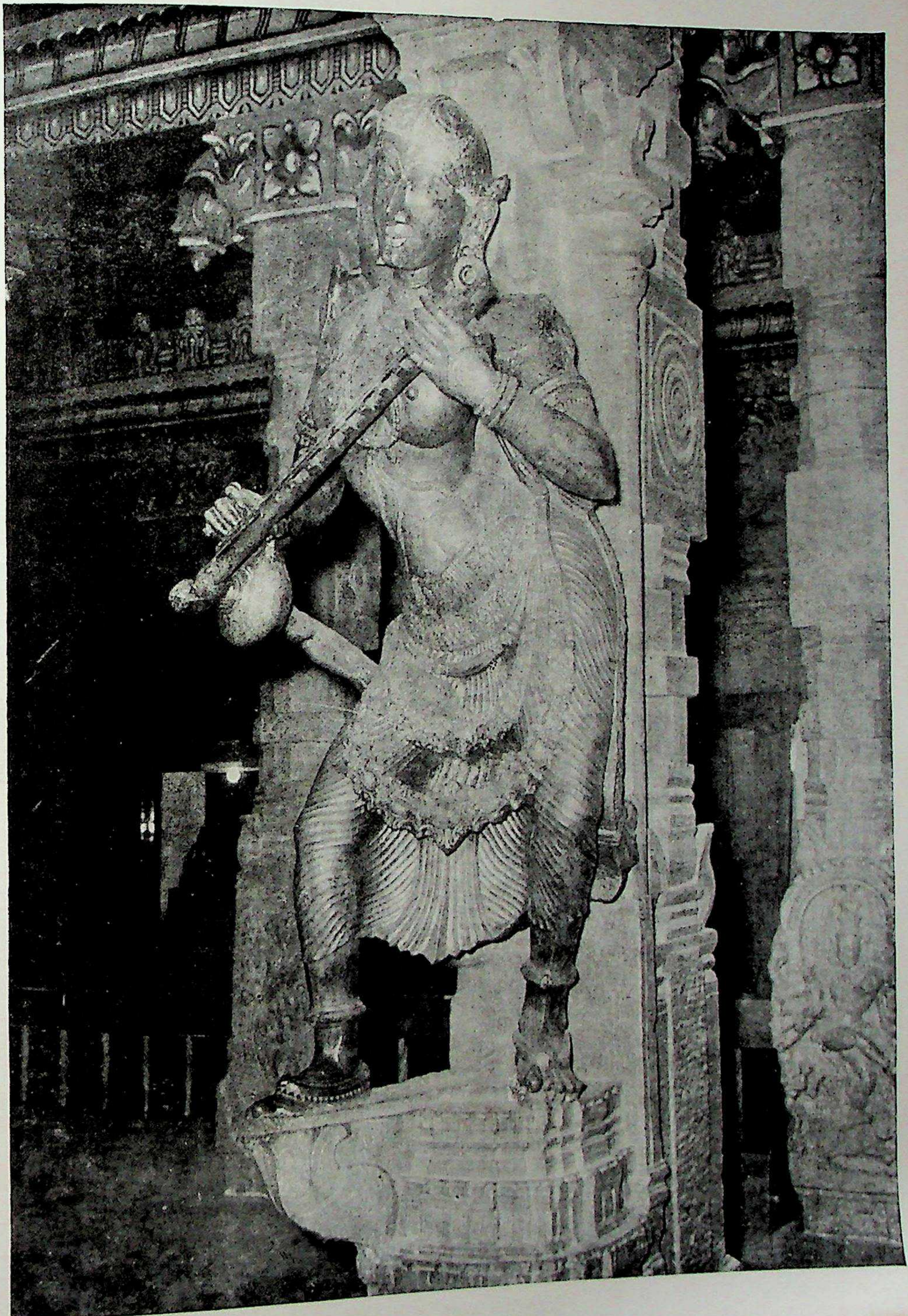


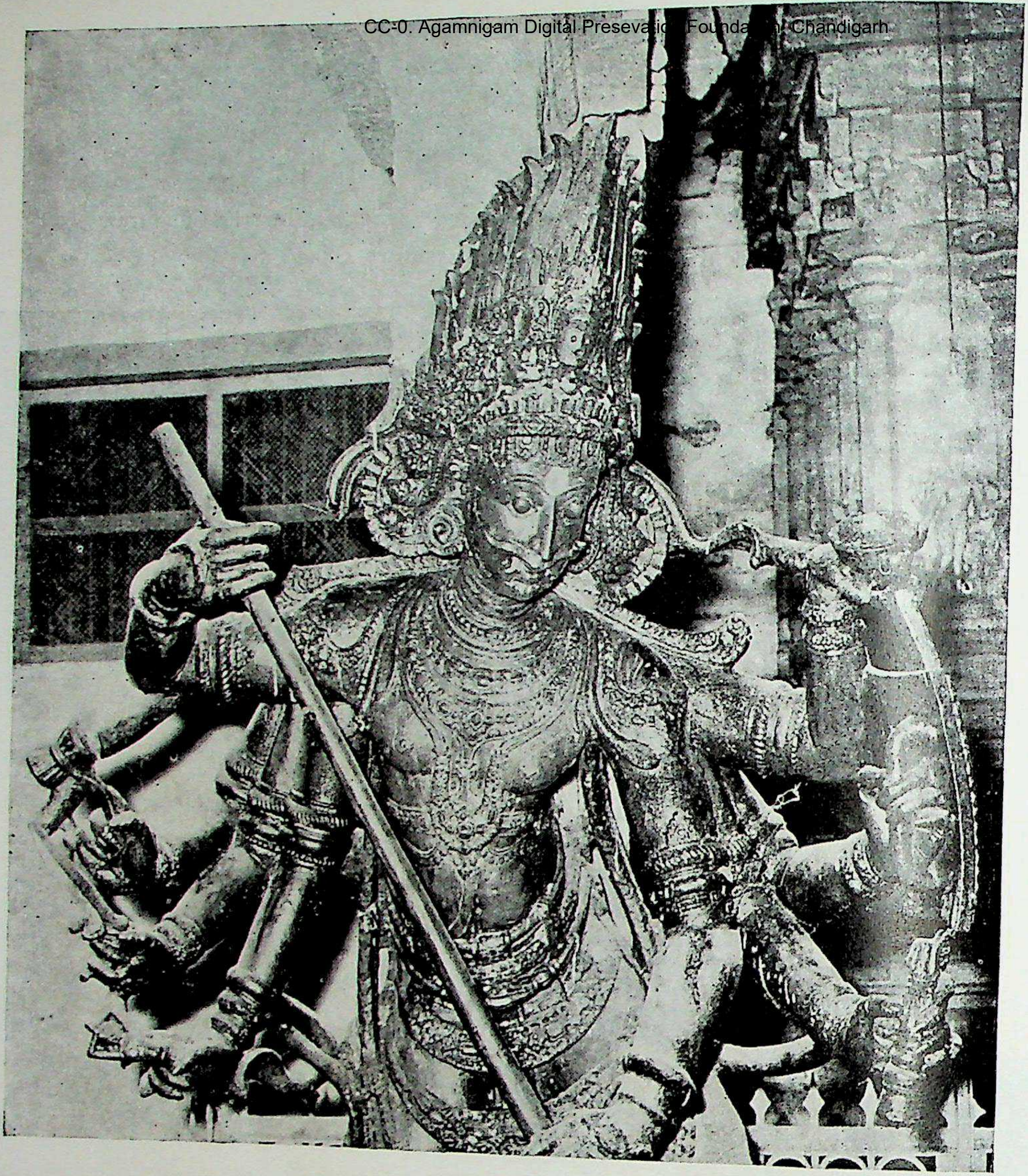


76. Dancing Karanas,
Sāraṅgapāṇi temple, Kumbakonam,
District Tanjore, Later chola period,
13 th century A.D.



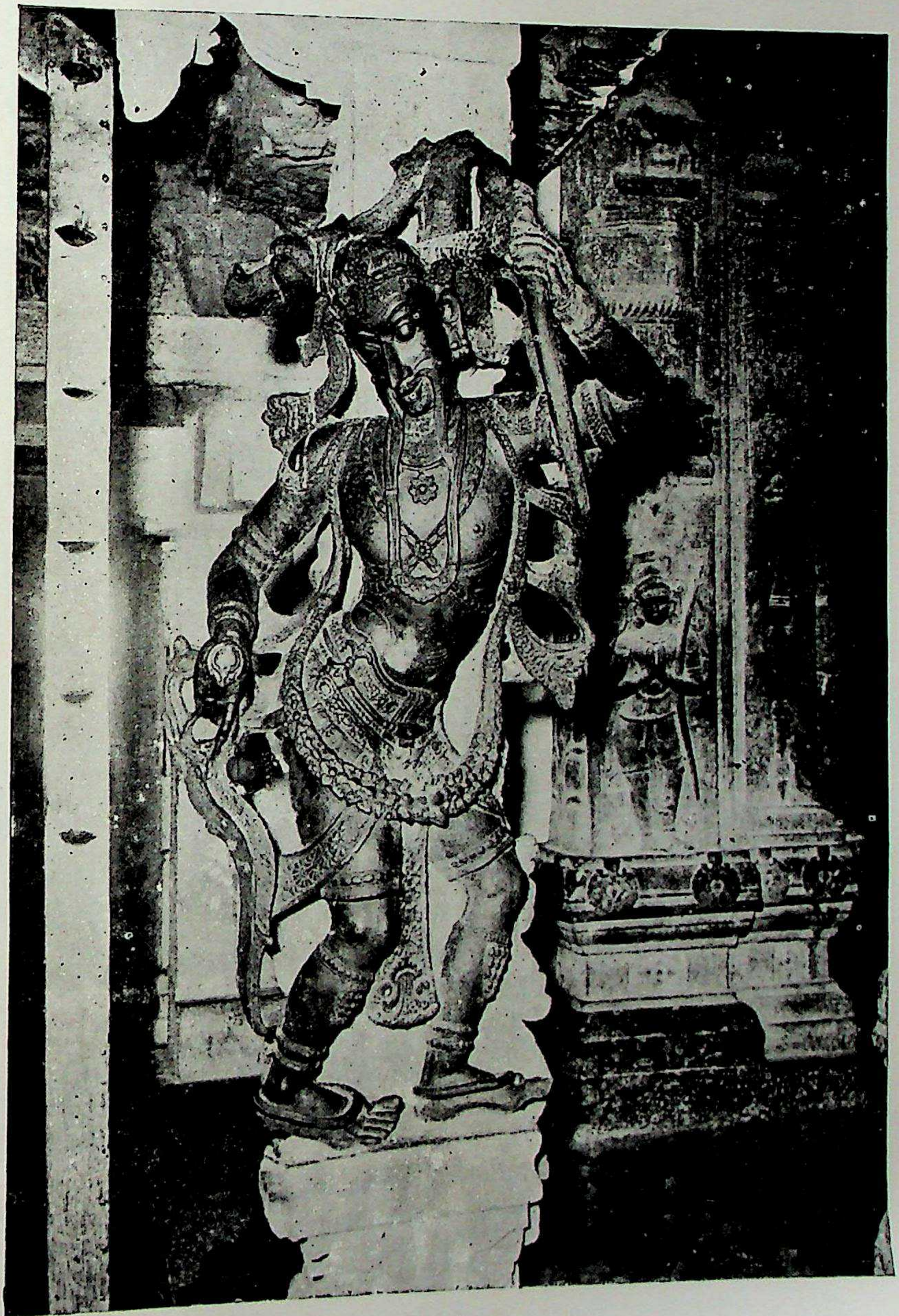
77. A musician, stone, Mīnākshi temple, Madurai, District Madurai, Nayak period, 16th century A. D.

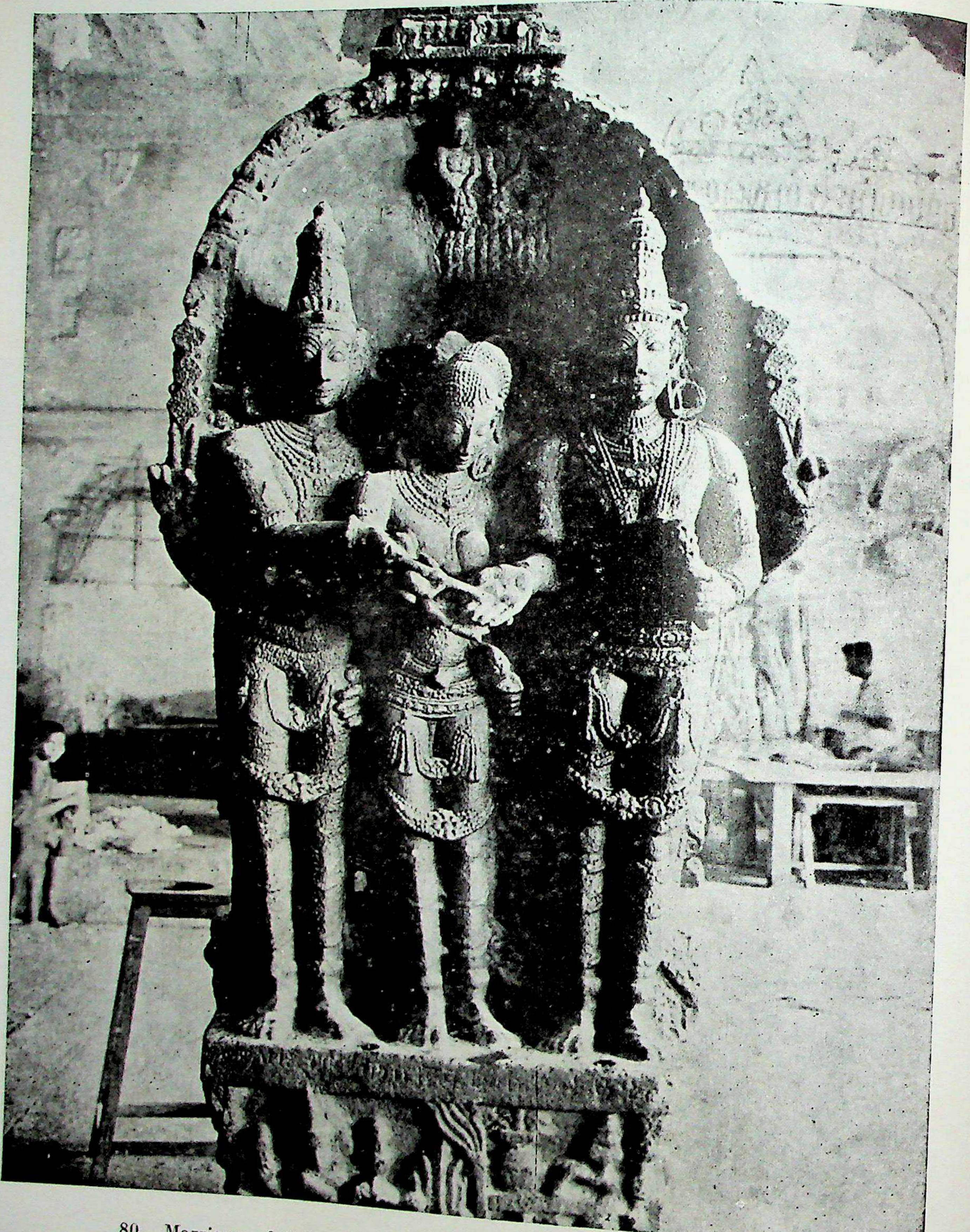




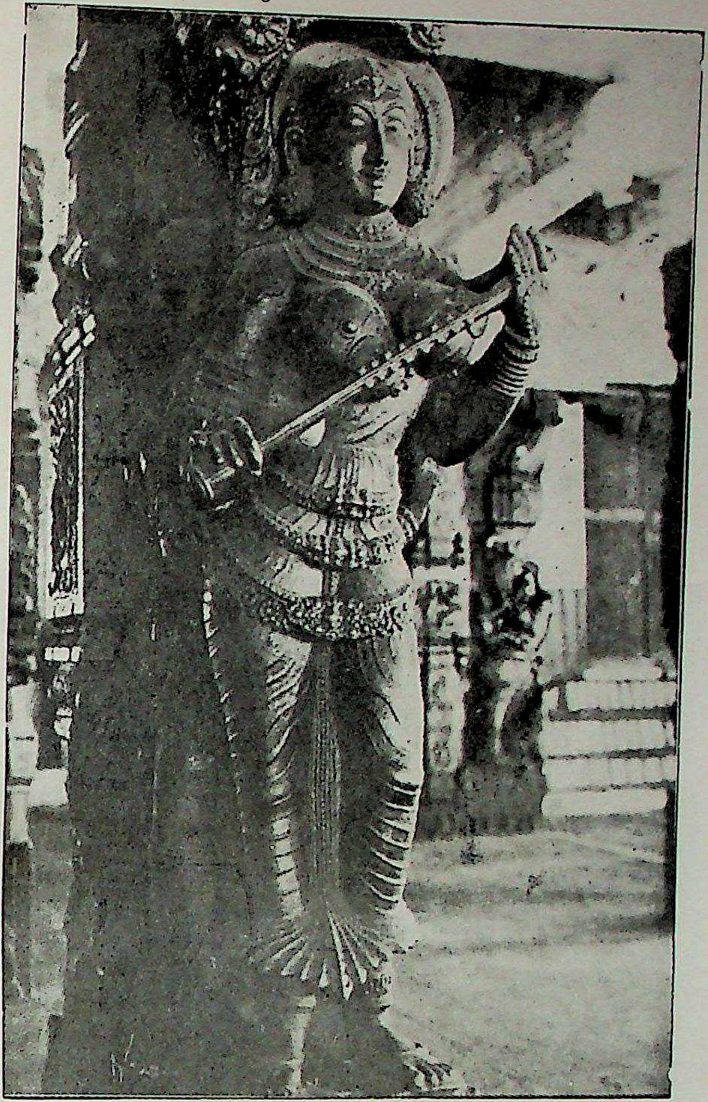
78. Vīrabhadra, Mīnākshi temple, Madurai, District Madurai, Nayak period, 17th century A. D.

79. A soldier, Thānumālaya perumāl temple, Suchindram, District Kanyakumari, Nayak period, 17th century A. D.



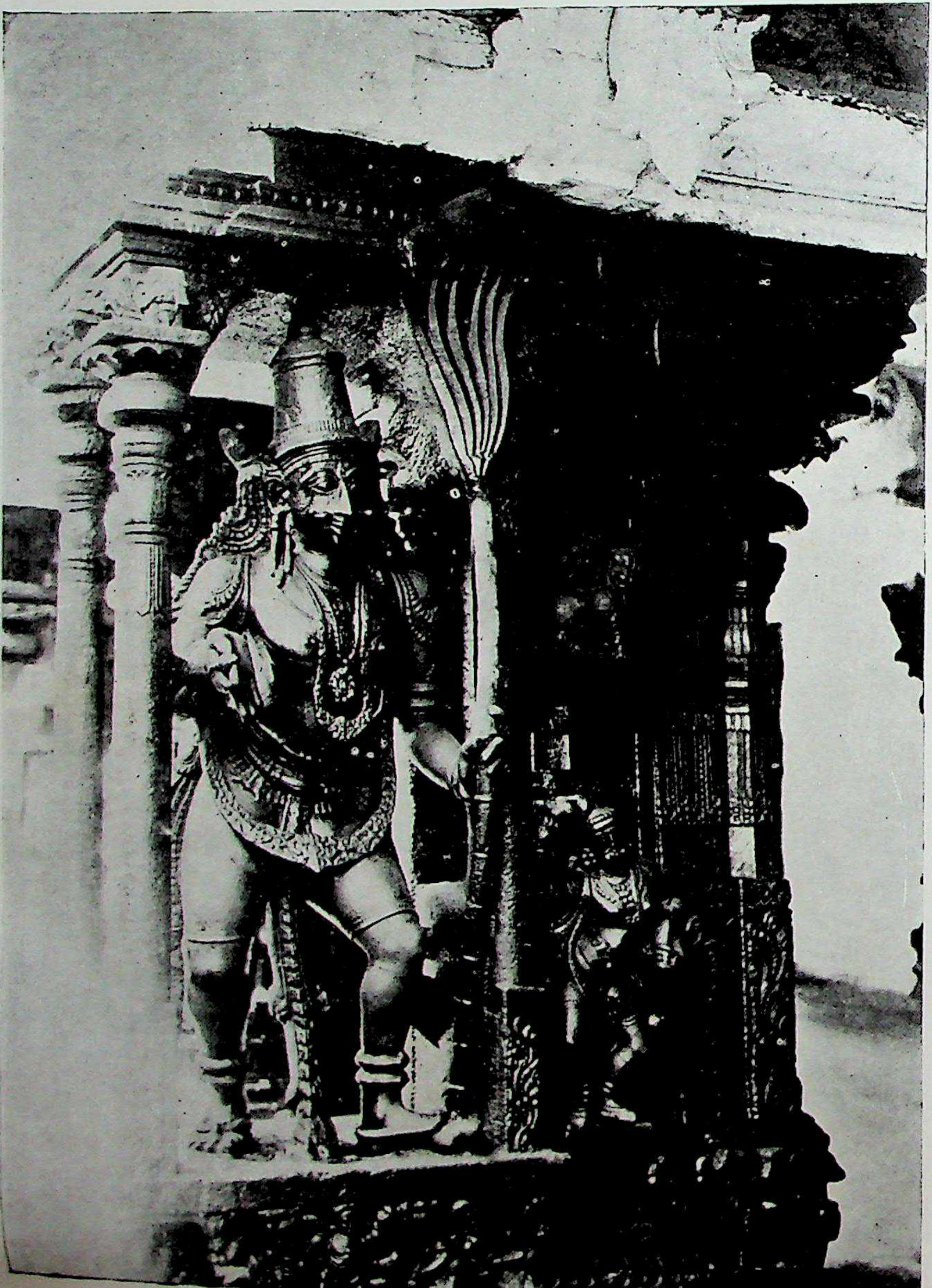


80. Marriage of Subrahmaṇya with Dēvayānai, Subrahmanya temple, Thirupparankunram, District Madurai, Nayak period, 18th century A. D.

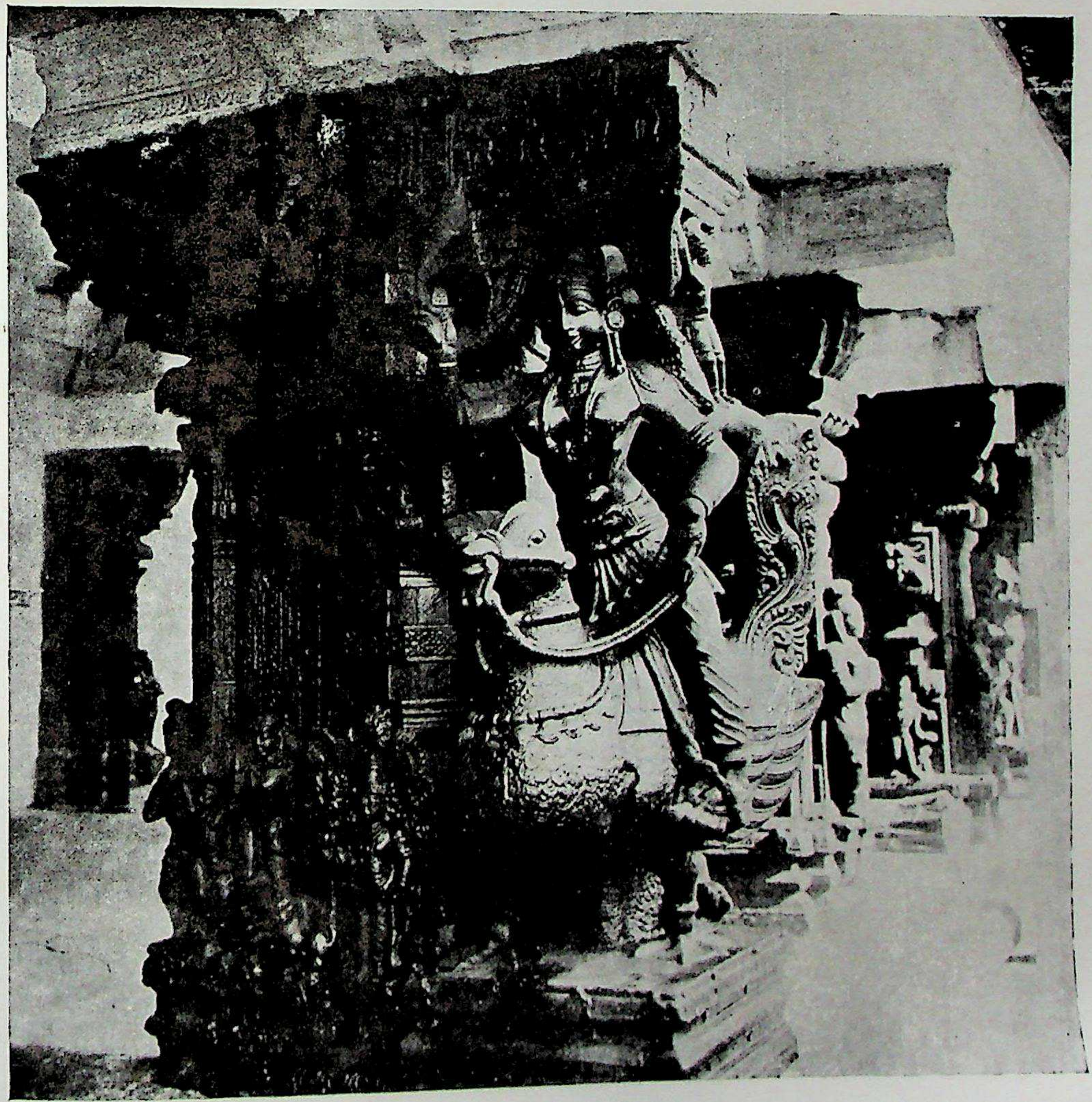


81. Vīṇādhārini, Rāmaswāmi Temple, Kumbakonam, District Tanjore, Nayak period, 17th century A.D.

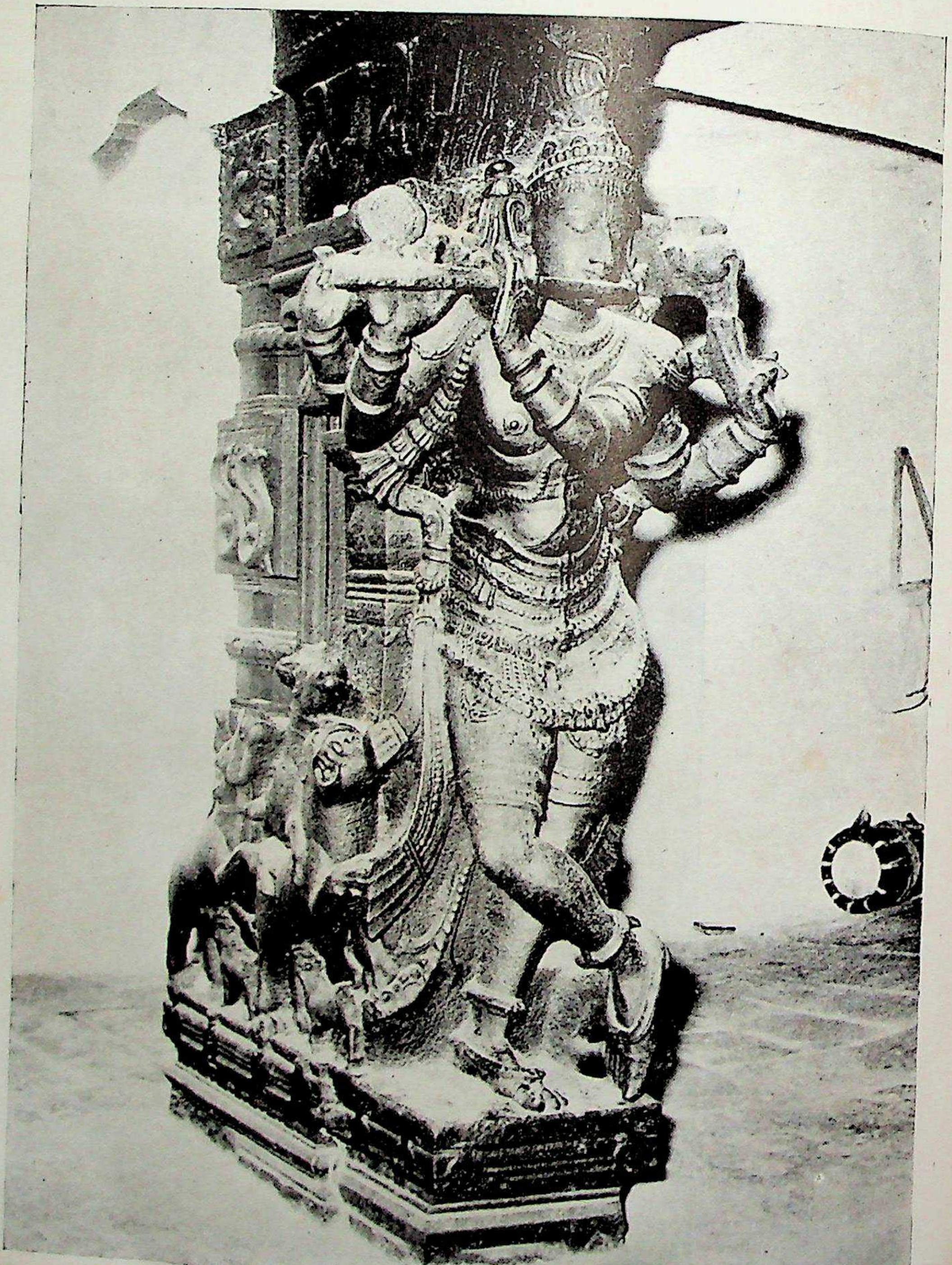
82. Manmatha, Ādikēsava temple, Thiruvattaru, District Kanyakumari, 16th century A. D.

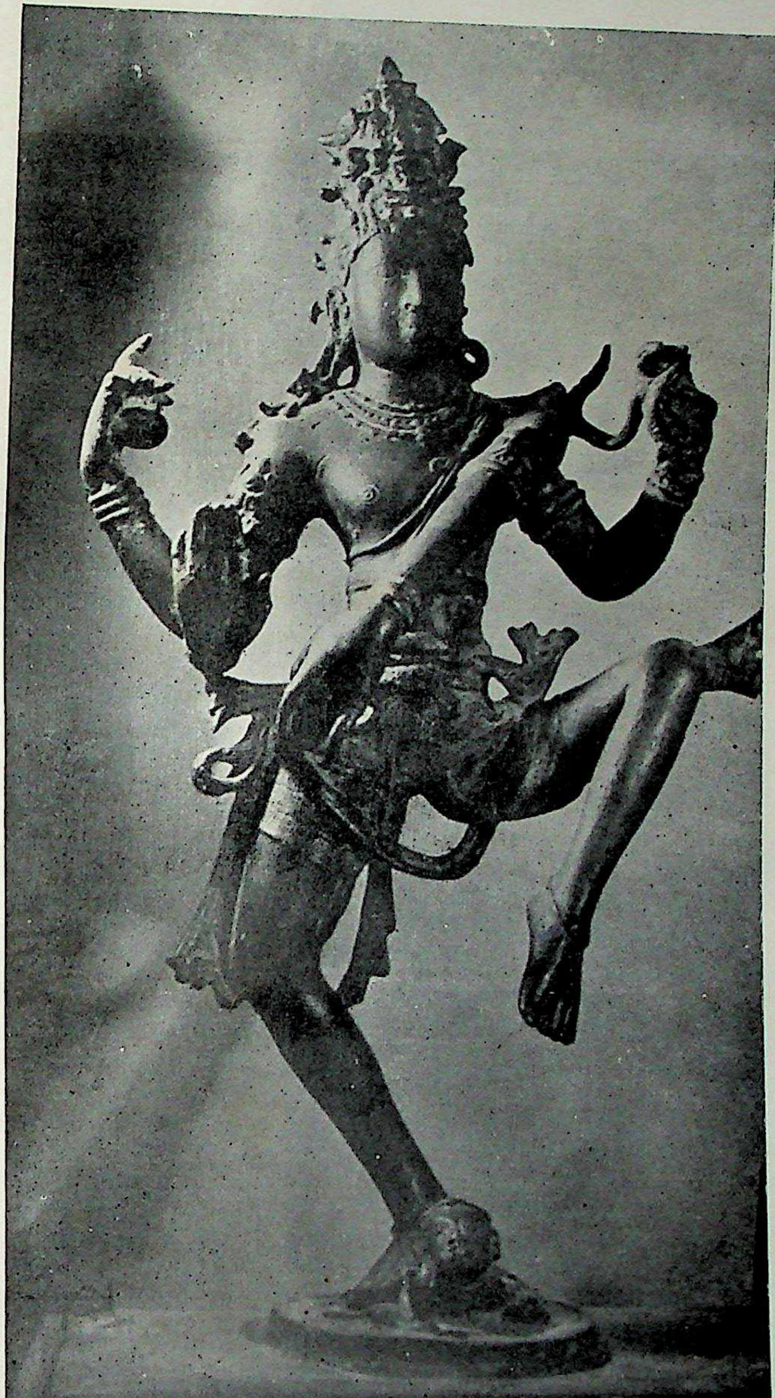


83. Rati, Ādikesava temple, Tiruvattaru, District Kanyakumari, 16th century A.D.

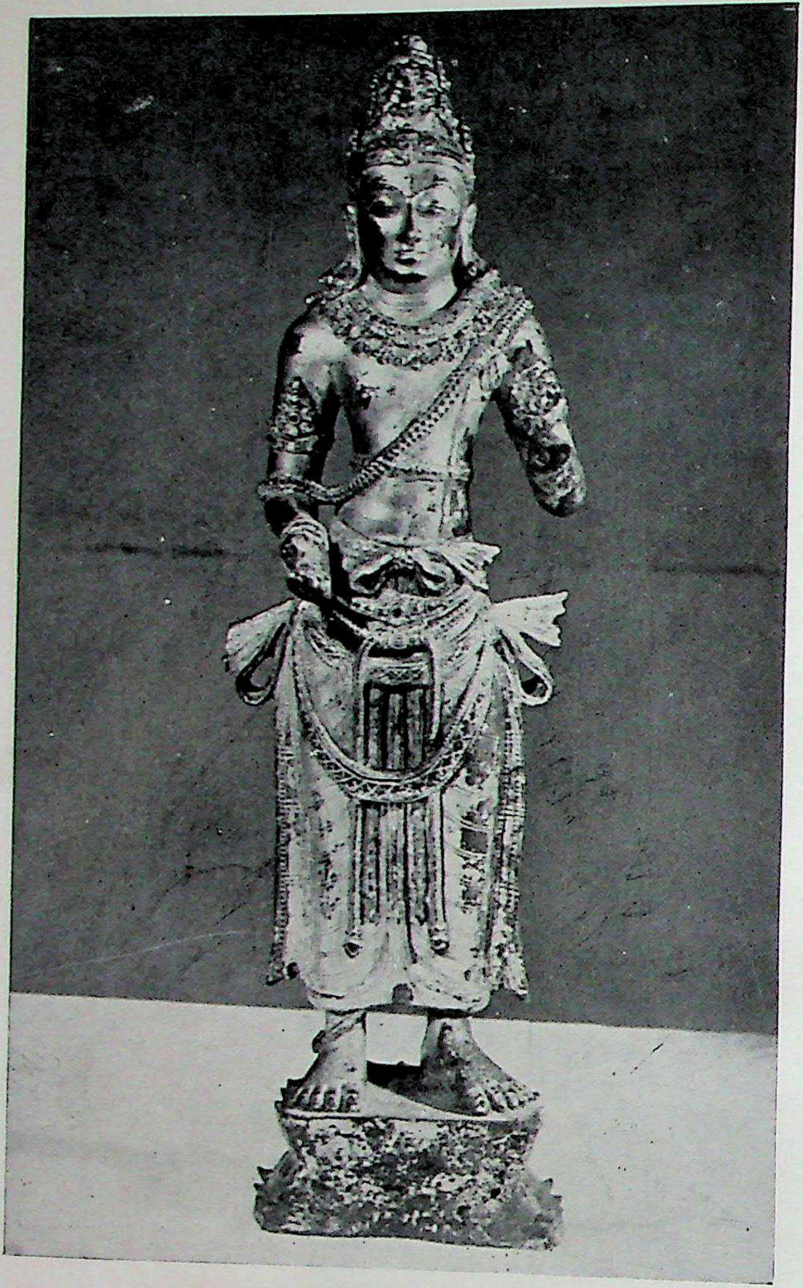


84. Vēṇugōpāla, Ādikesava temple, Tiruvattaru, District Kanyakumari, 16th century A.D.

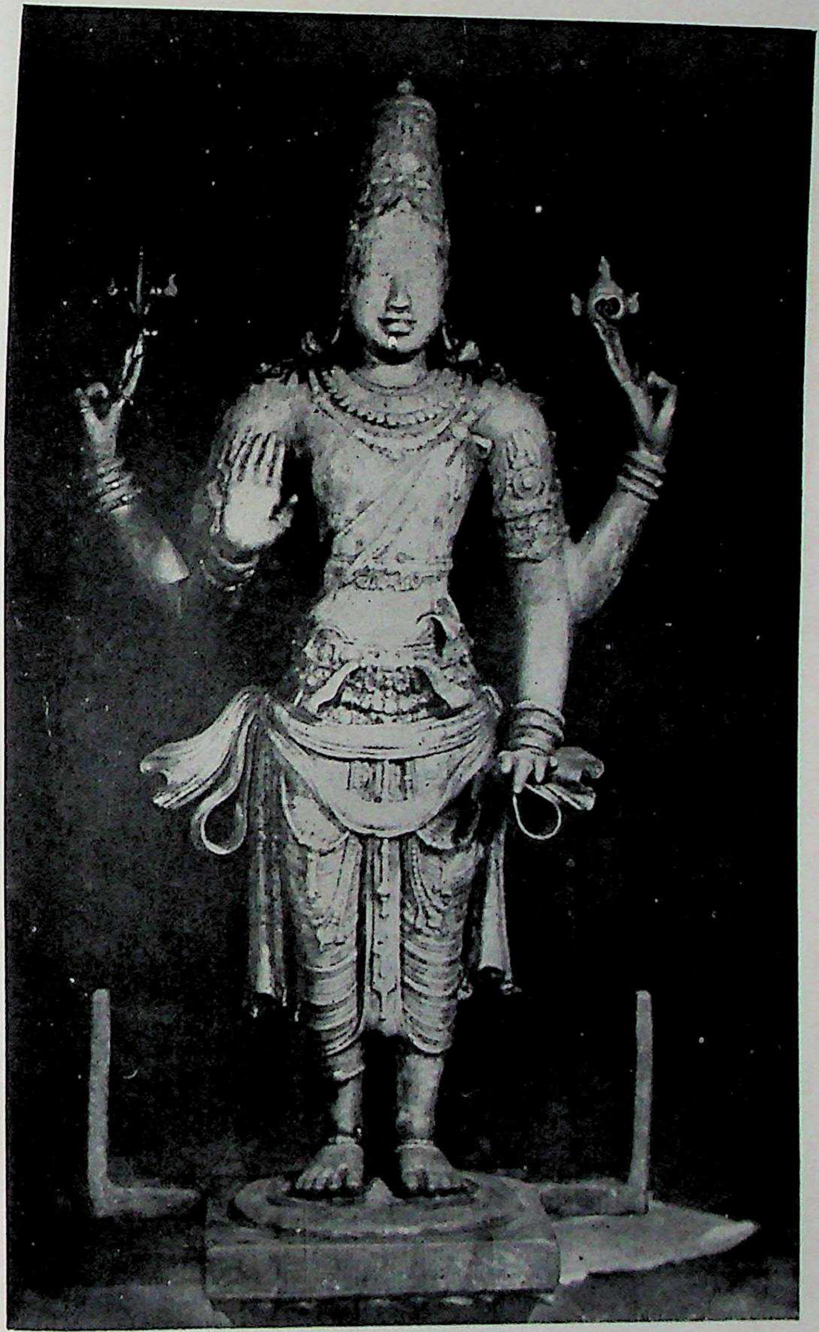




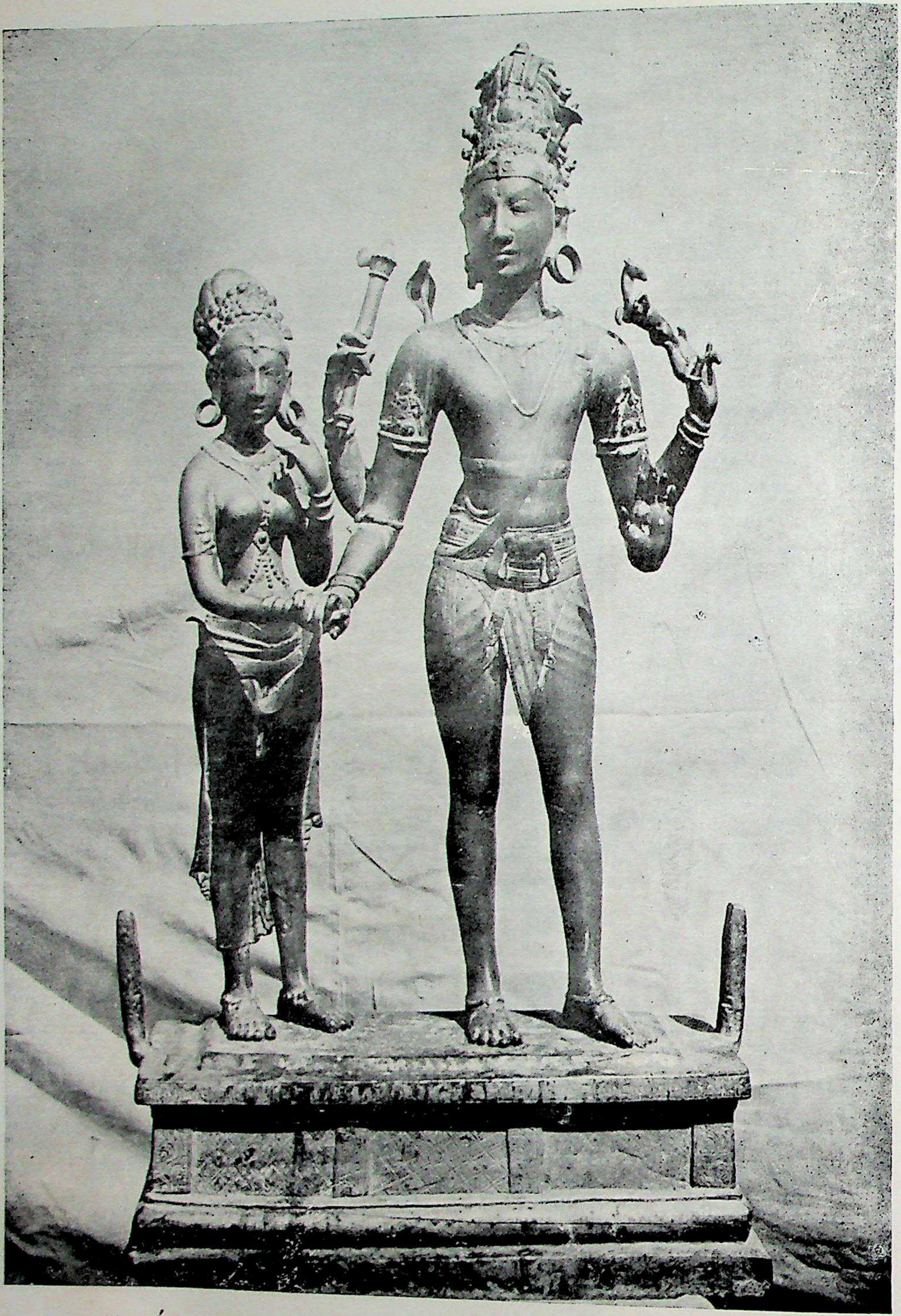
85. Śiva-Natarāja, Bronze, Kuram, now in the Madras Museum, Pallava period, 8th century A.D.



86. Bōdhisatva-Maitrēya, Bronze, Gold gilded, Kaveripoompattinam, (Melaiyur), District Tanjore, Pallava period, 8th century A.D.

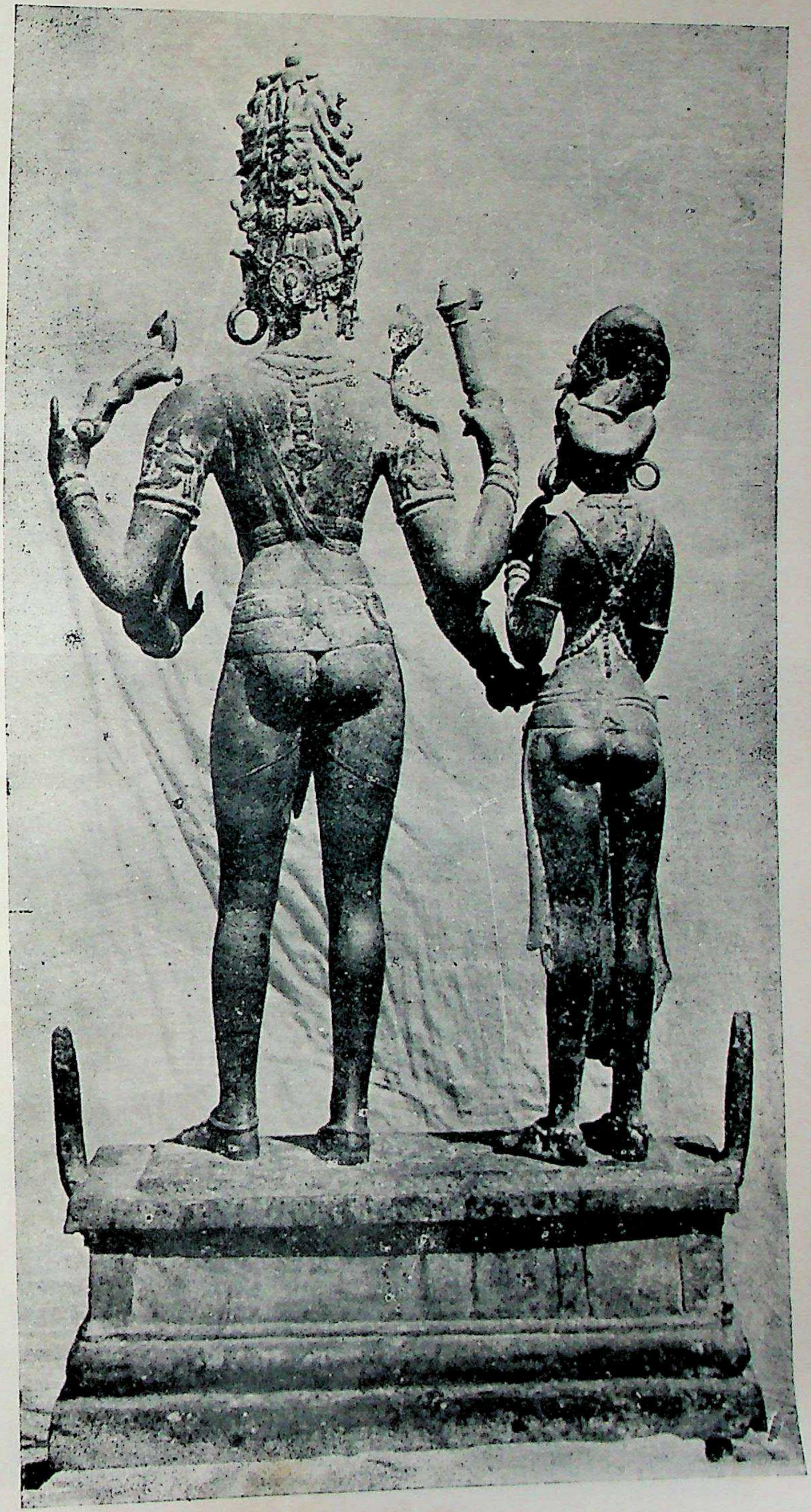


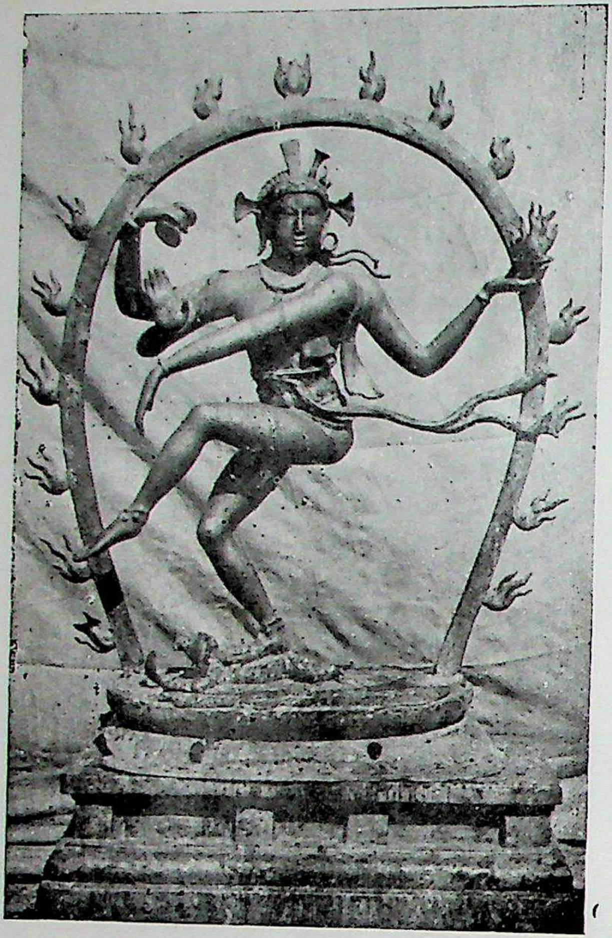
87. Vishṇu, Bronze, Makuṭēśvara temple, Kodumudi, District Coimbatore, Pallava period, 8th century A.D.



88. Śiva as Kalyāṇasundara, Front-view, Bronze, Vadakkalattur, District Tanjore, Pallava period, 9th century A.D.

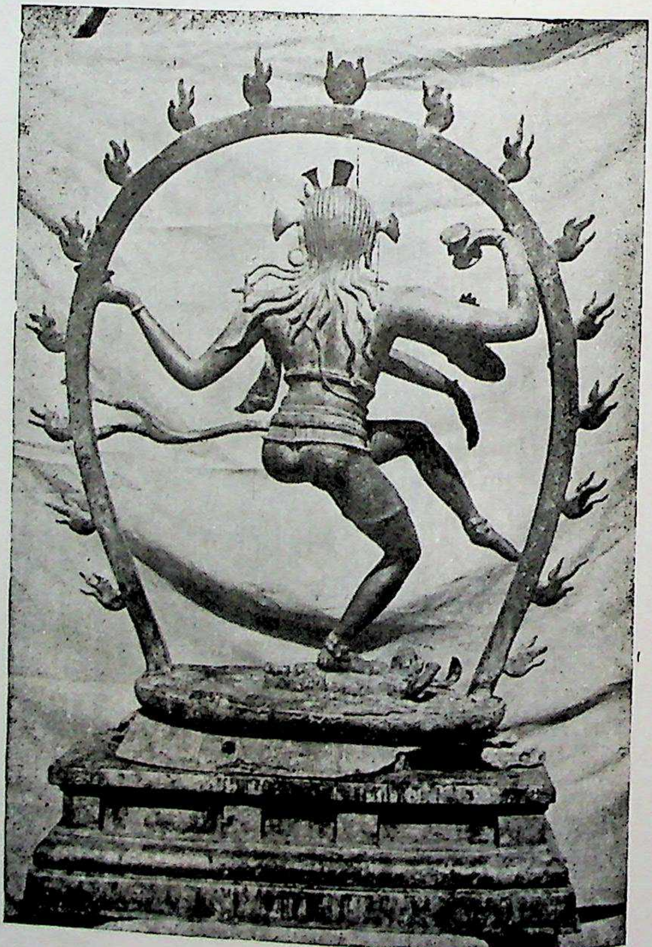
89. Śiva as Kalyāṇasundara, Back-view, Bronze, Vadakkalattur, District Tanjore, Pallava Period, 9th Century A.D.



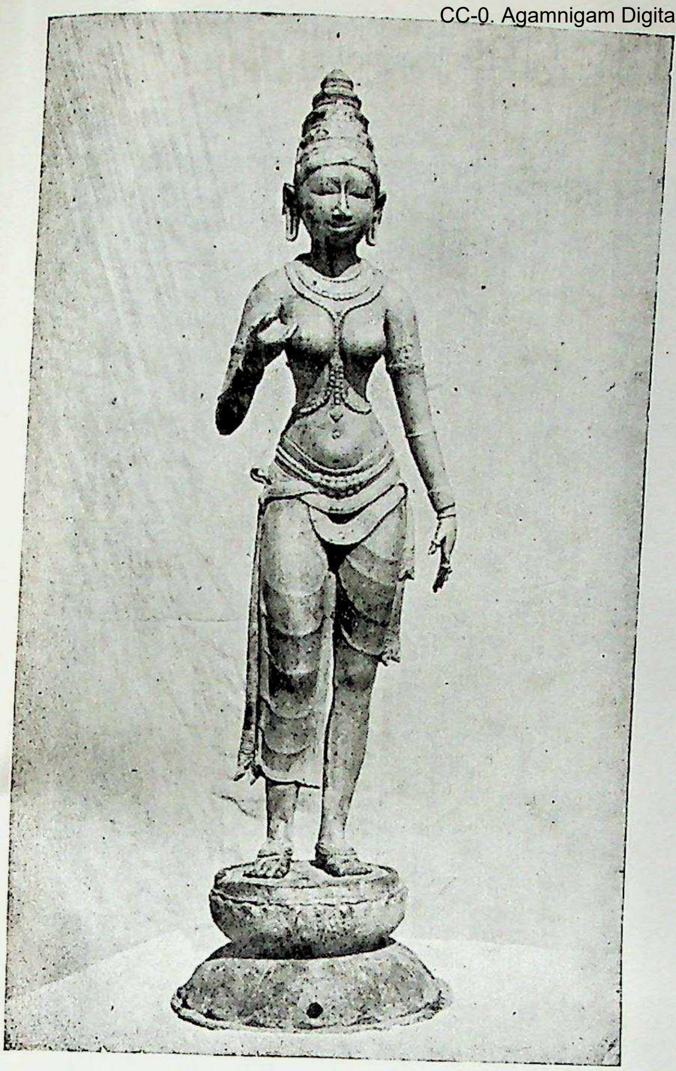


Front-view

90. Śiva as Naṭarāja, Bronze, Vadakkalattur, District Tanjore, Pallava period, 9th century A.D.

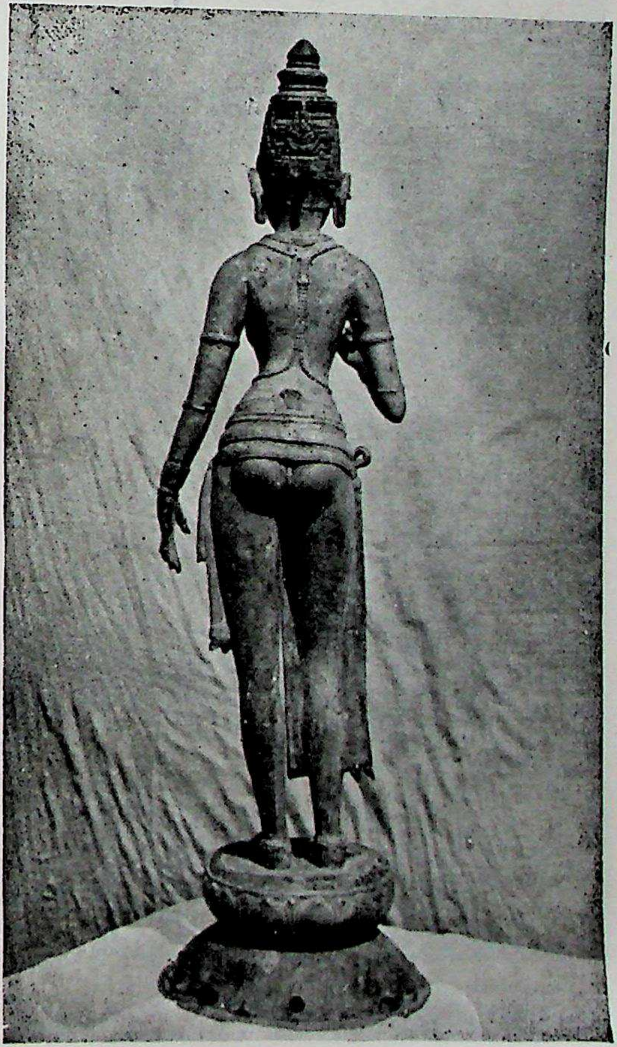


Back-view

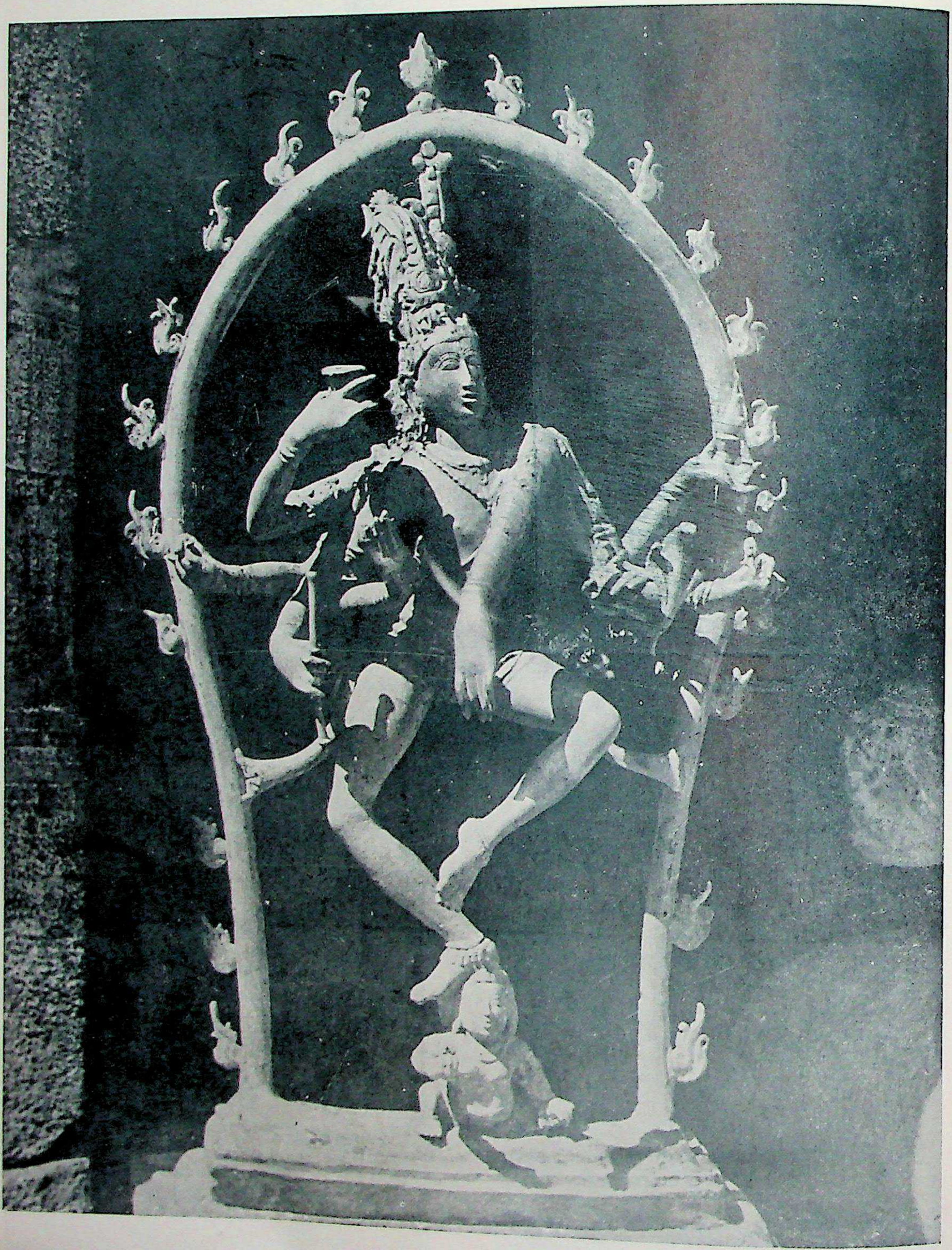


Front-view

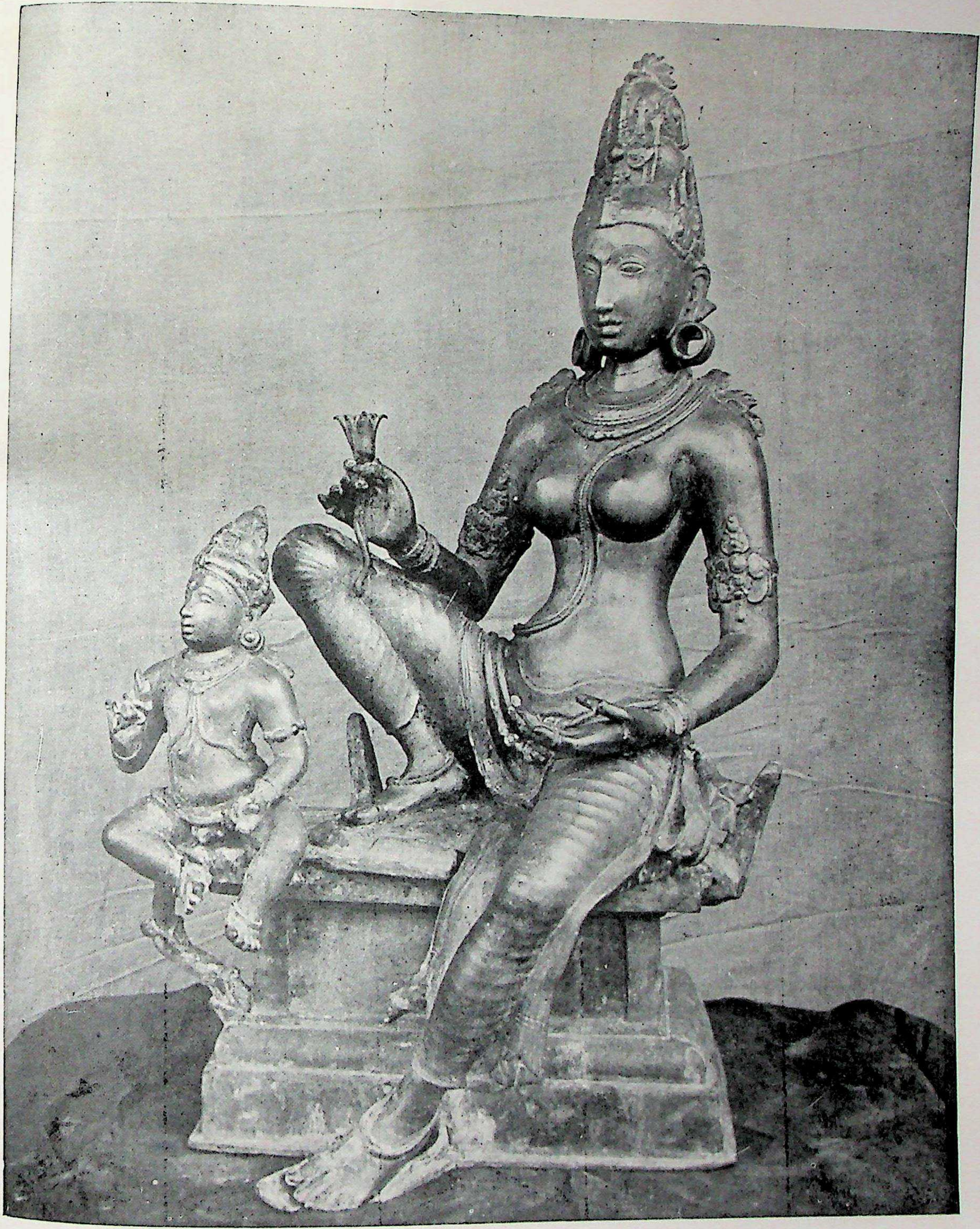
91. Pārvathi, Bronze, Vadakkalattur, District Tanjore, Pallava period, 9th century A.D.

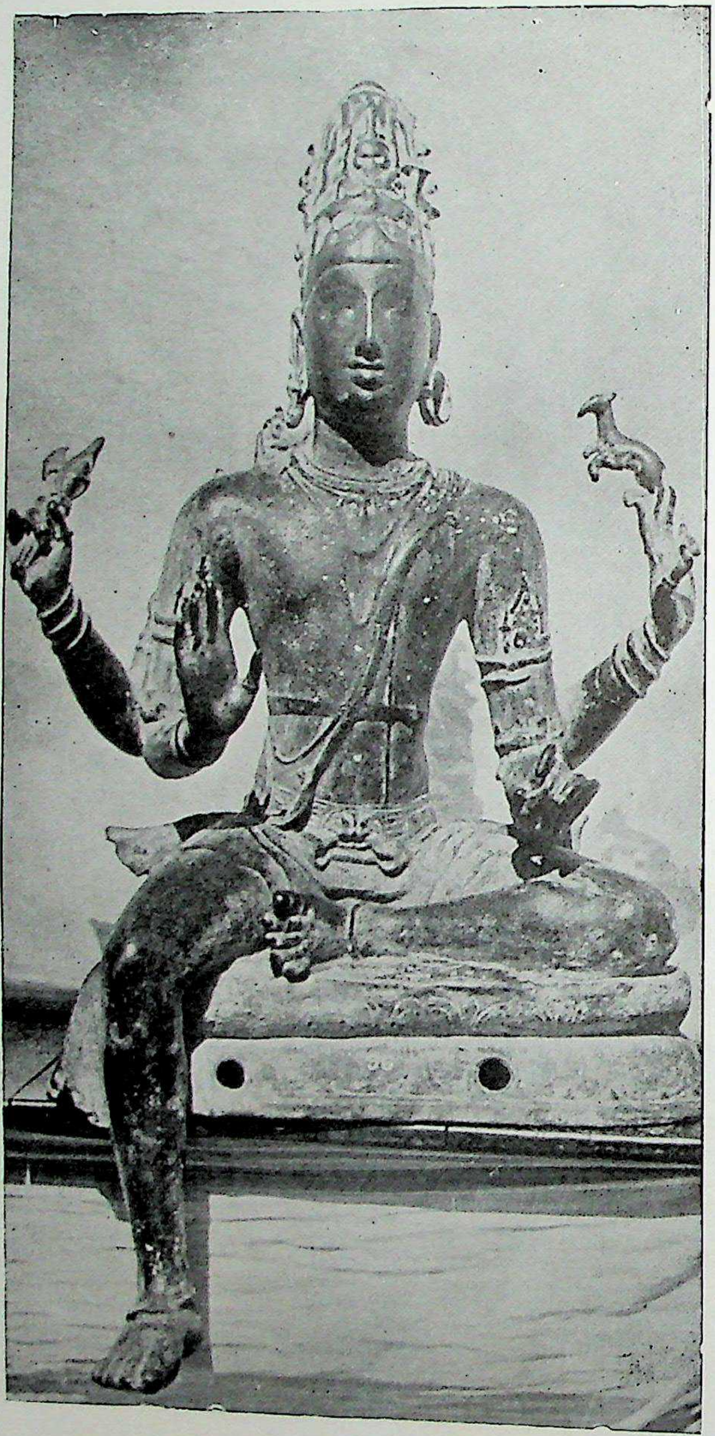


92. Naṭarāja, Bronze, Śiva Temple, Nallur, District Tanjore, Early Chola Period, 9th Century A.D.

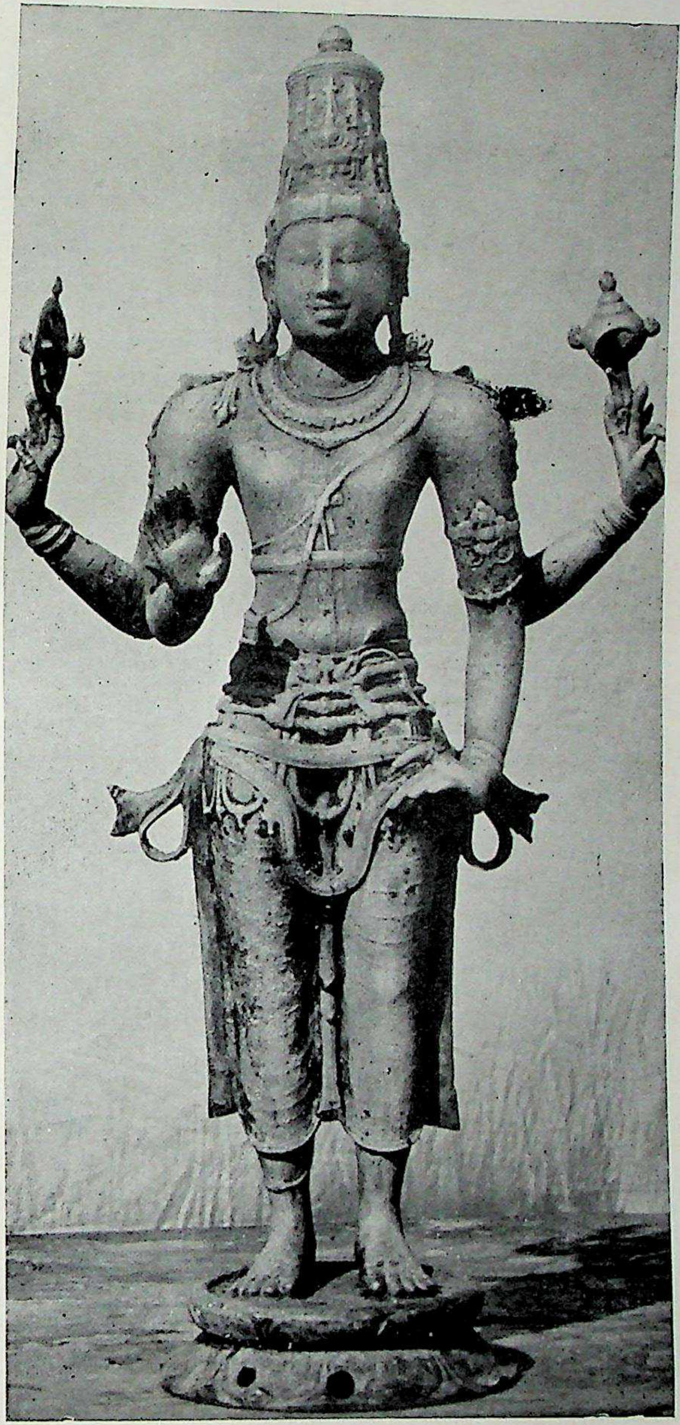


93. Pārvathi as Umā with Skanda, Bronze, Śiva Temple, Pallavaneswaram, District Tanjore, Early Chola Period, 9th Century A.D.



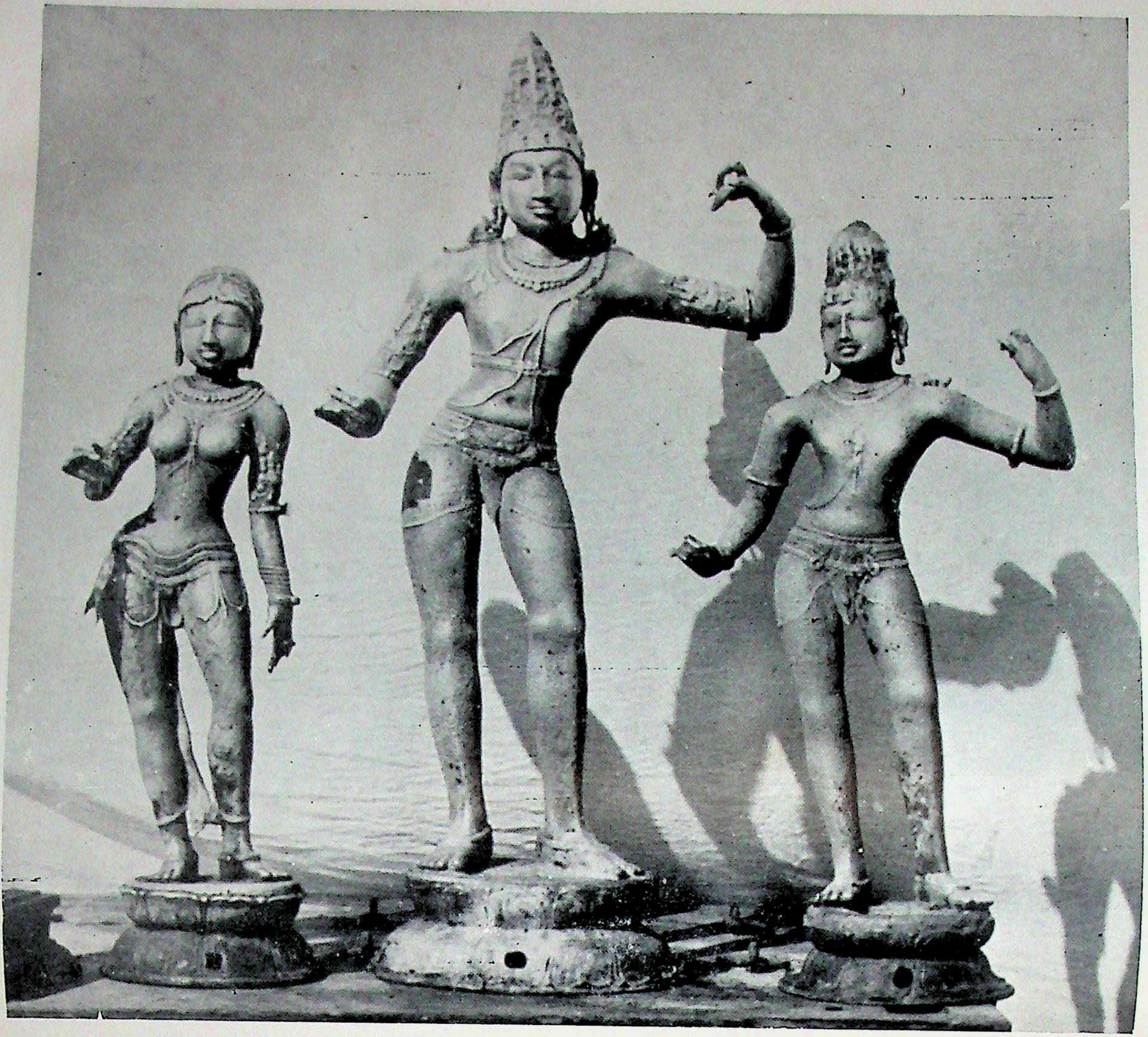


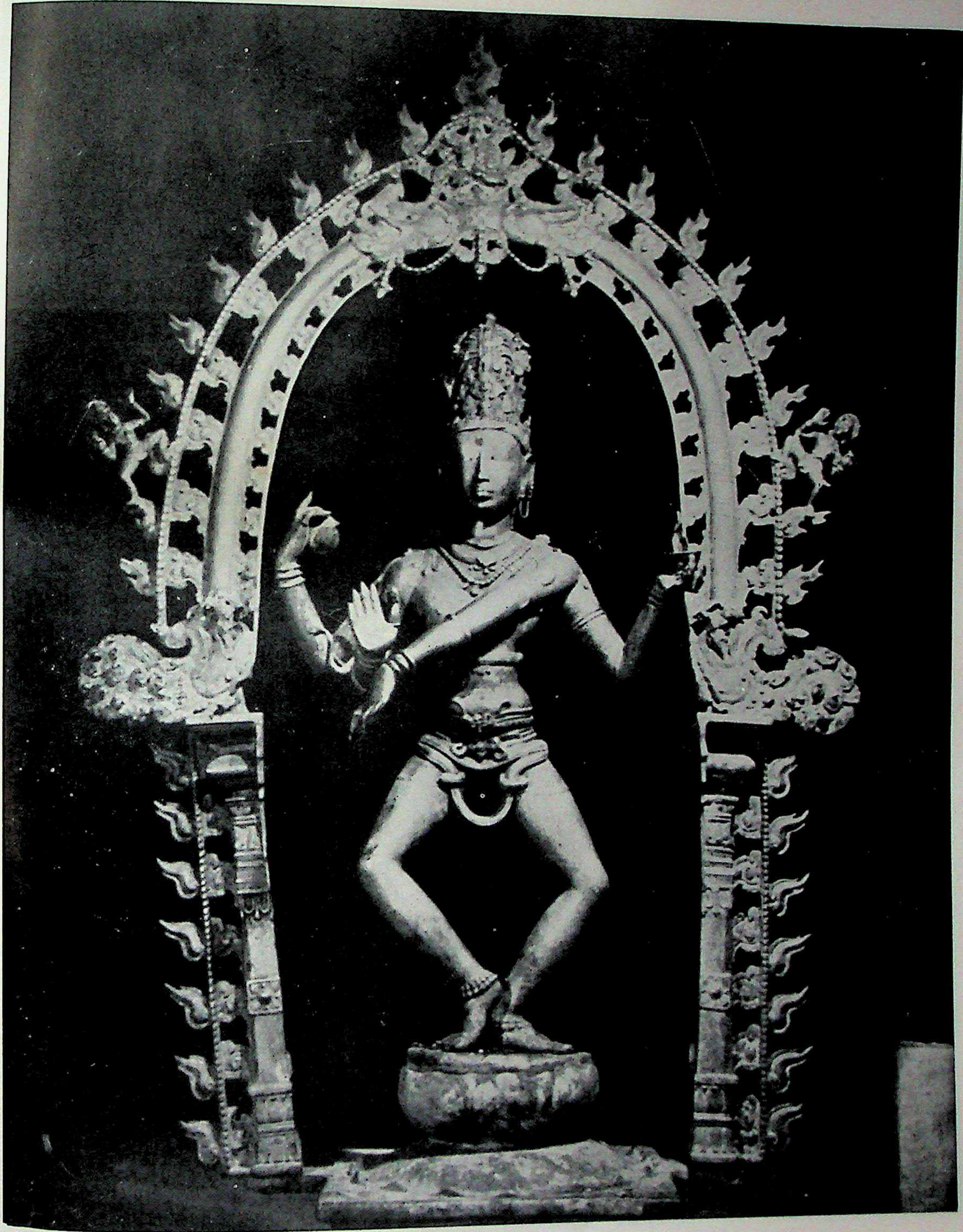
94. Śiva, Bronze, Tanjore Art Gallery, Early Chola period, 9th century A.D.



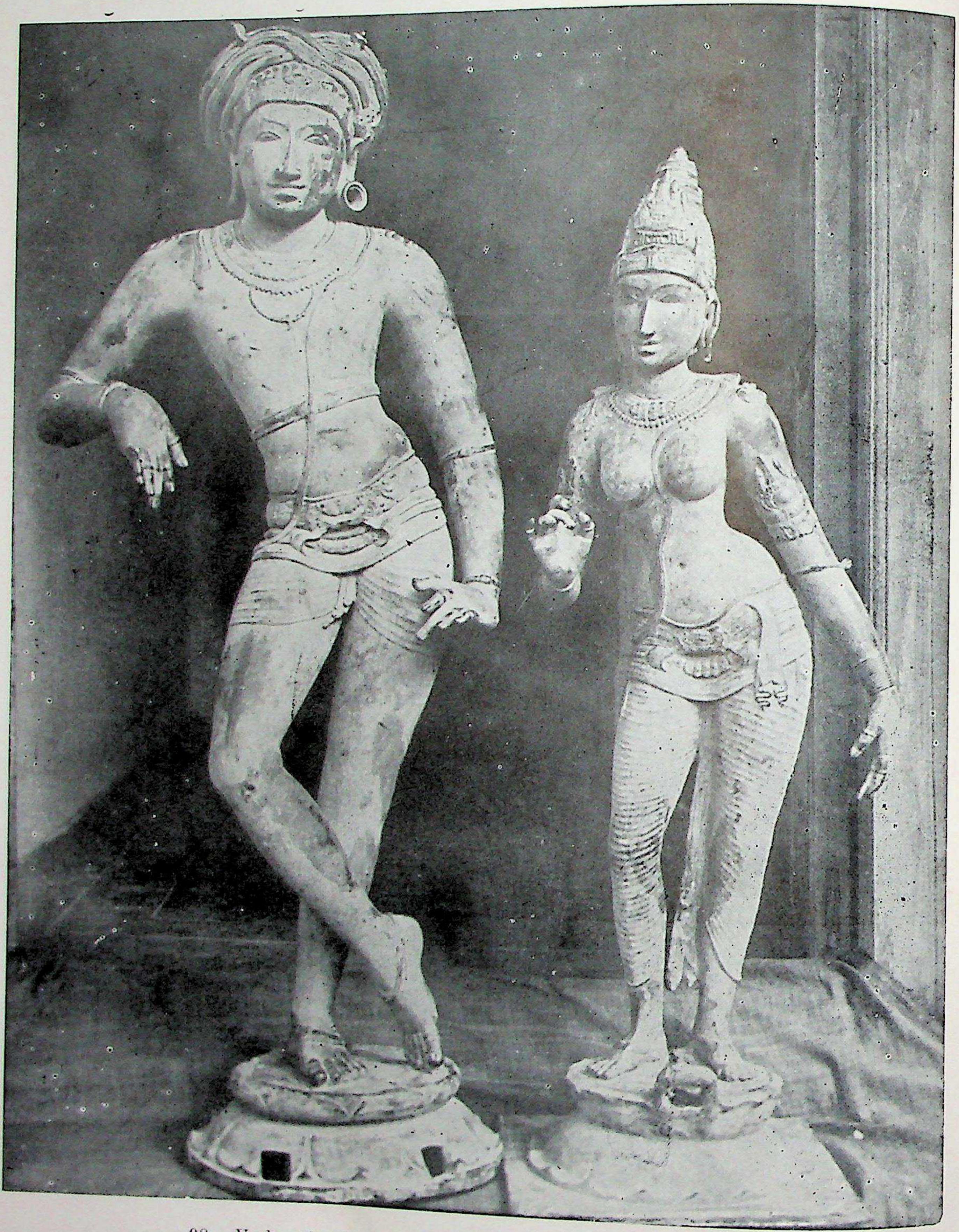
95. Vishṇu, Bronze, Parutthiyur, District Tanjore, Early Chola period, 10th century A.D.

96. Rāma, Lakshmaṇa, Sīta and Hanumān, Bronze, Vishṇu Temple, Parutthiyur, District Tanjore, Early Chola Period, 10th Century A.D.

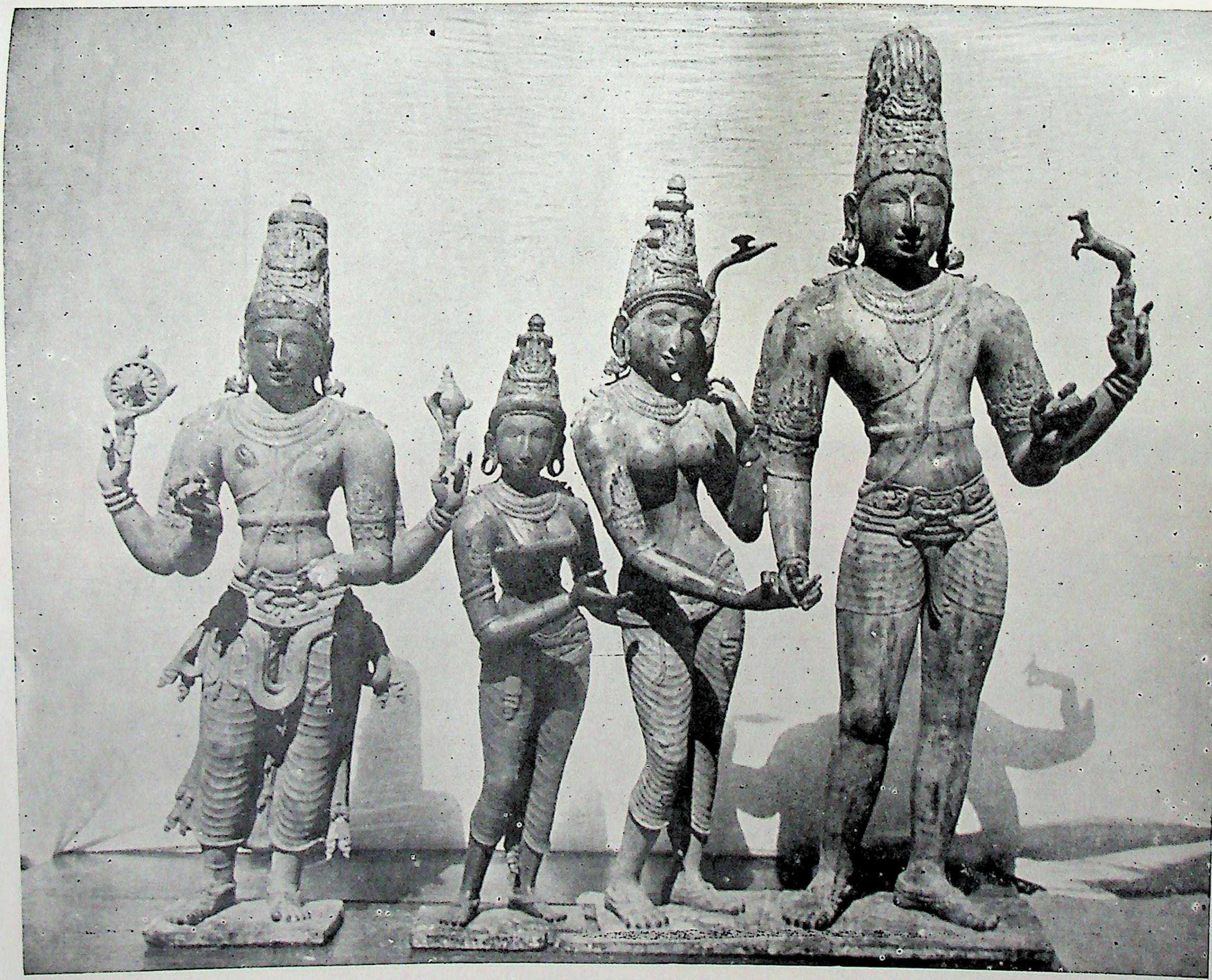




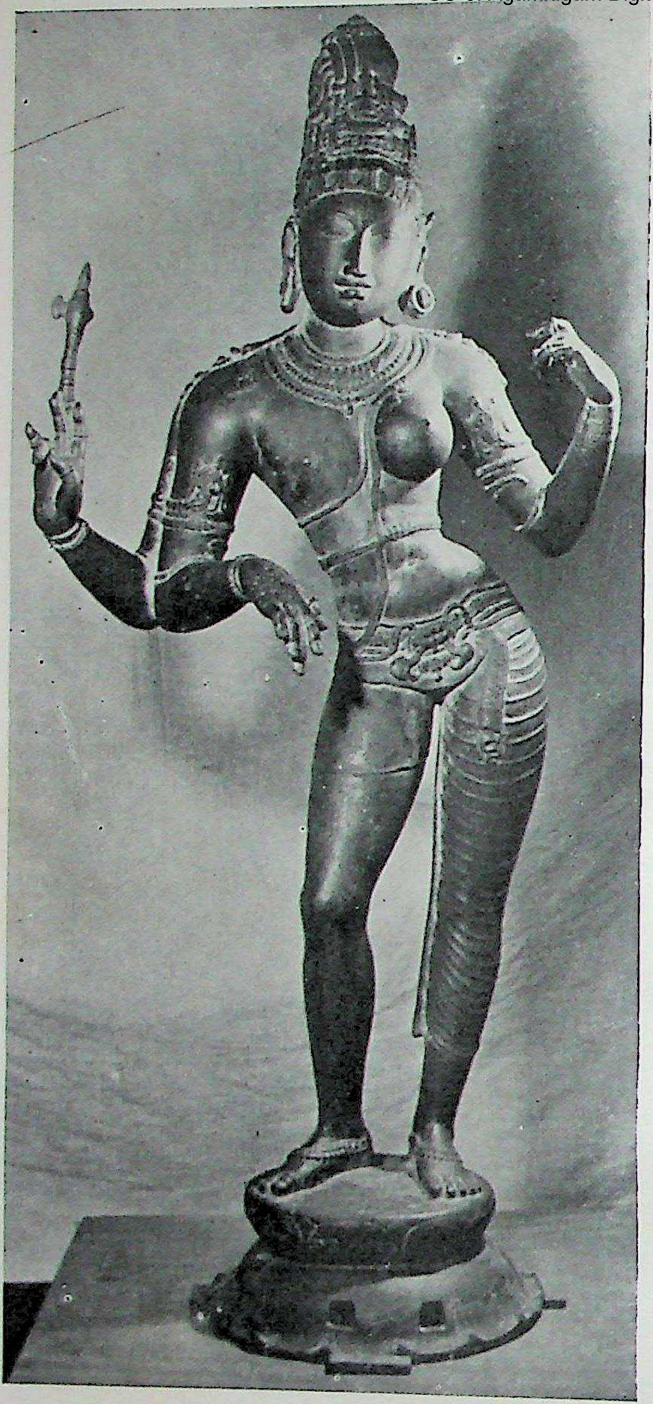
97. Naṭarāja, Bronze, Śiva Temple, Kodumudi, District Coimbatore, Early Chola period, 10th century A.D.



98. Vṛshavāhana, Bronze, Tiruvenkadu, District Tanjore, Chola period, 11th century A.D.

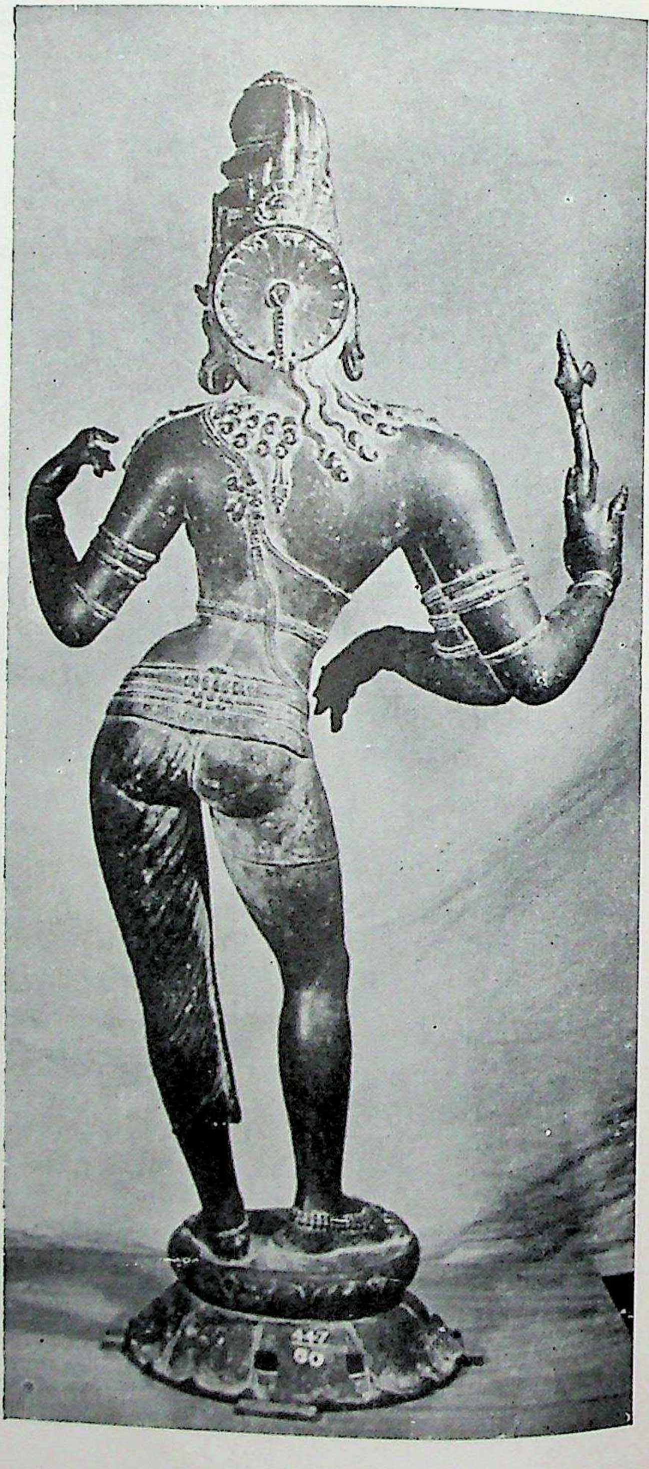


99. Kalyāṇasundara, Bronze, Tiruvenkadu, District Tanjore,
Chola period, 11th century A.D.

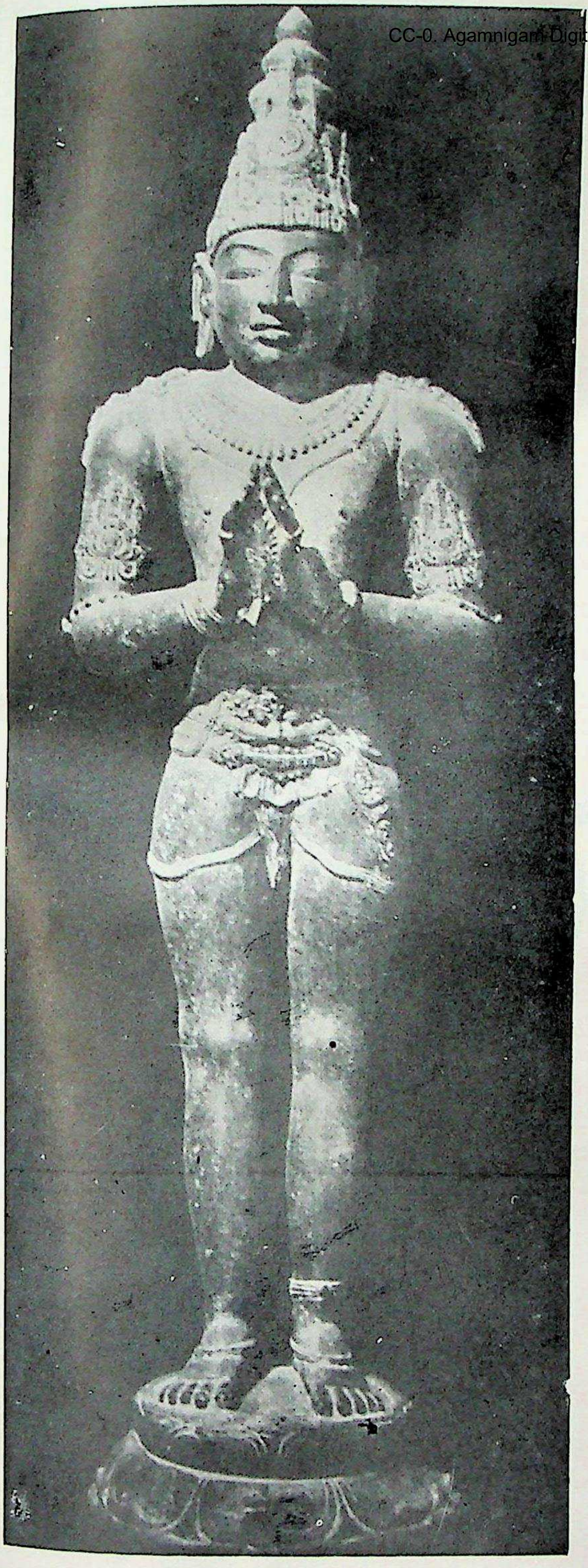


Front-view

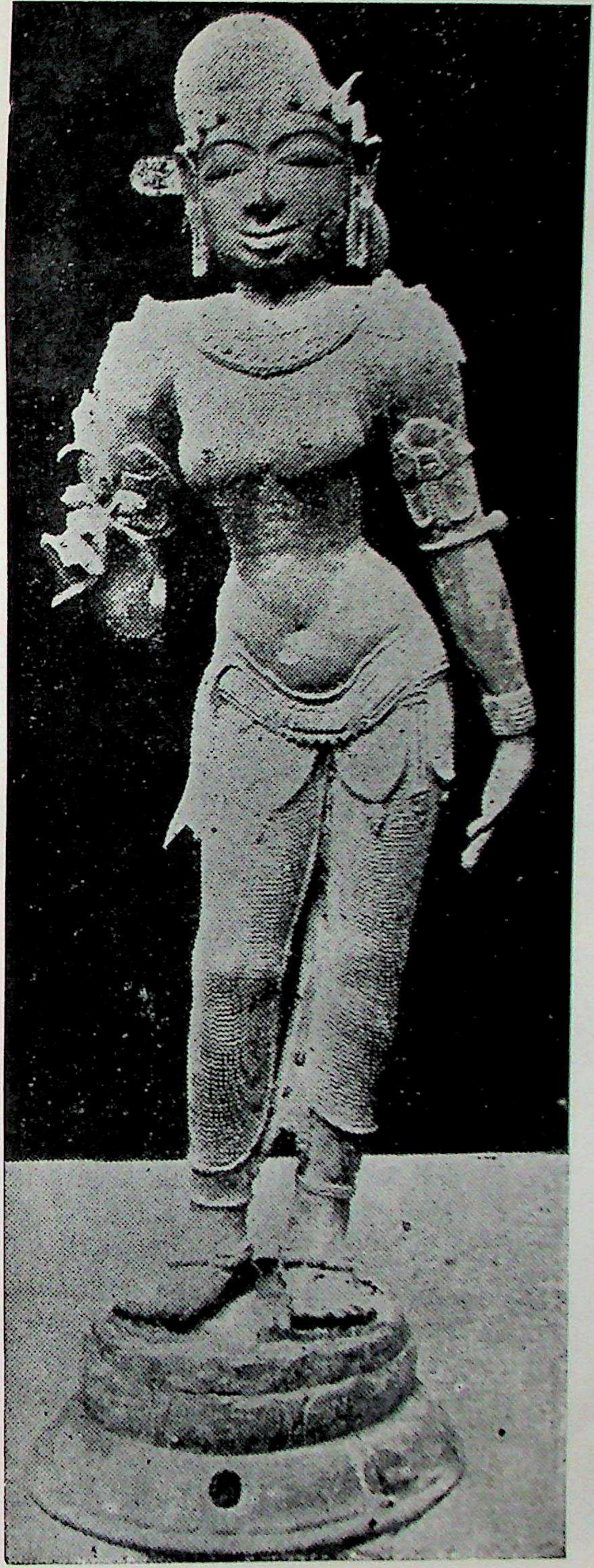
100. Ardhanārīśvara, Bronze, Tiruvenkadu, District Tanjore, Chola period, 11th century A.D.



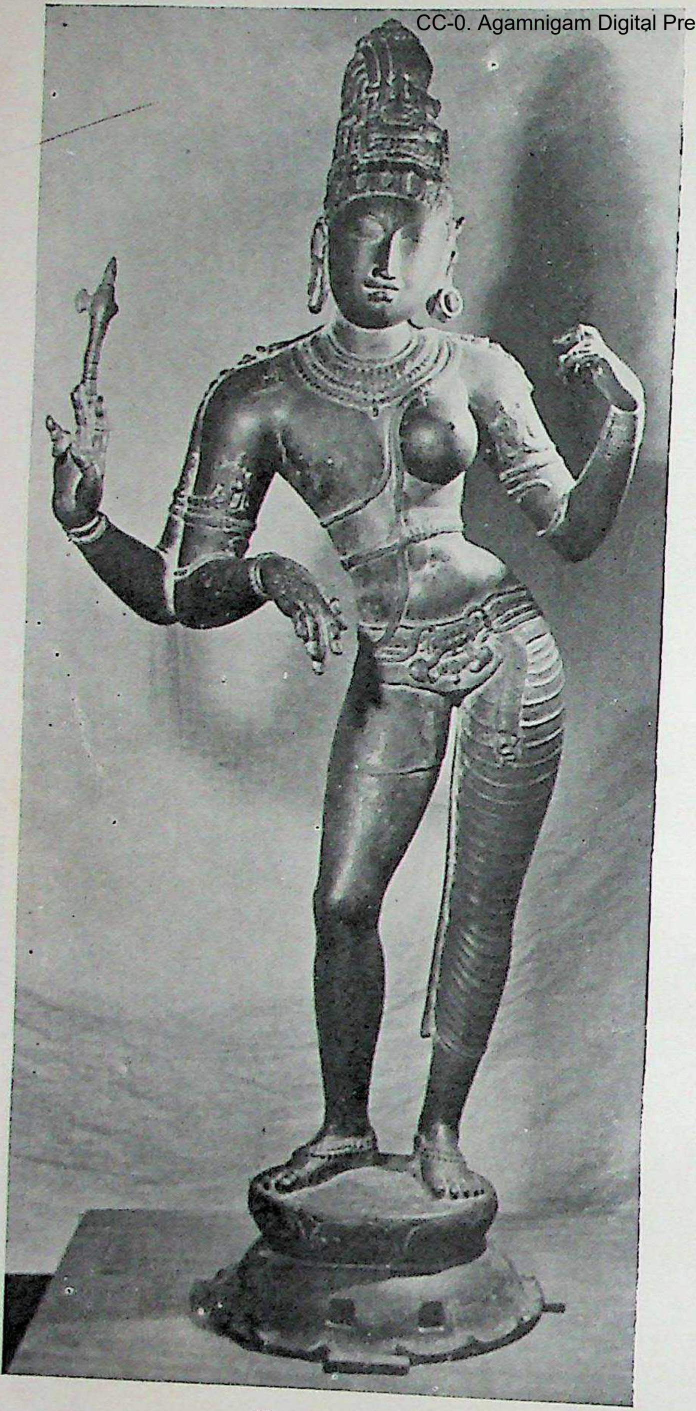
Back-view



101. a. Portrait of Rāja Rāja Chō̤ḷa, Bronze, Originally in the great temple of Tanjore, Chola period, 11th century A.D.

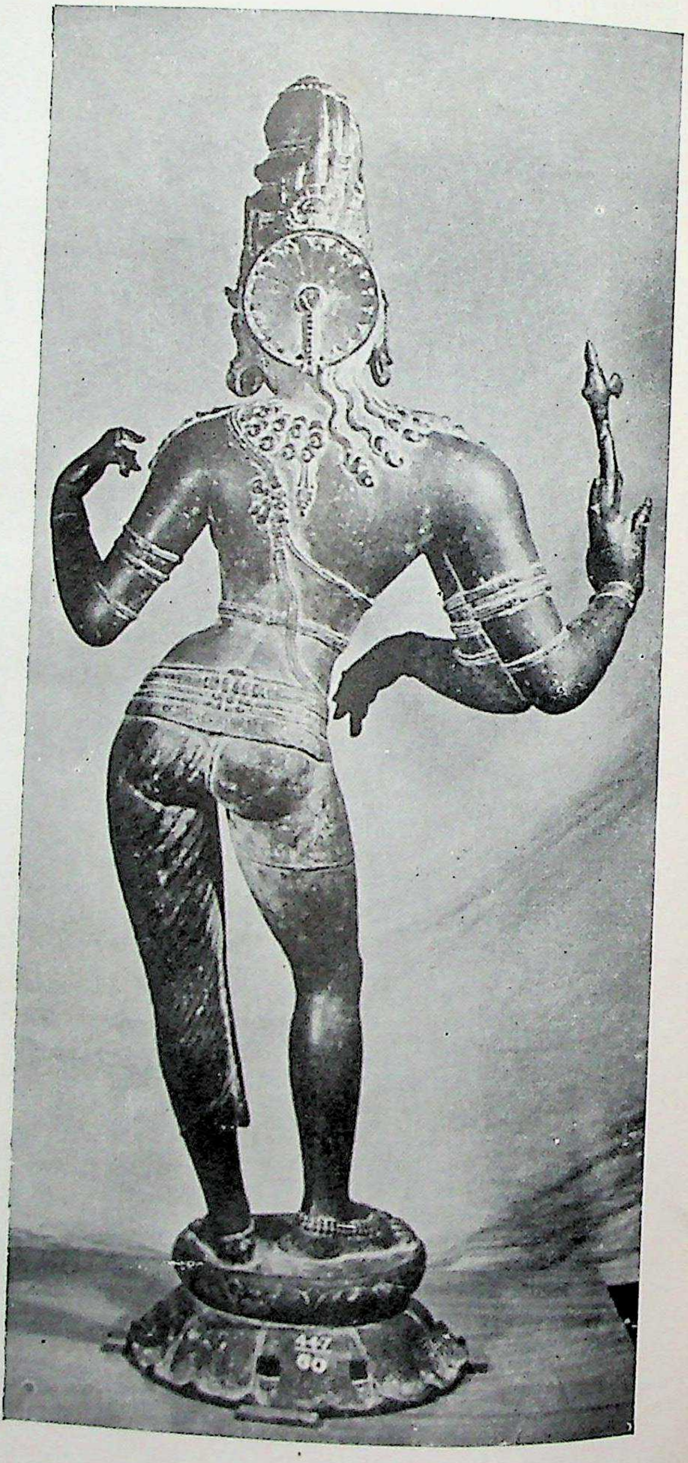


101. b. Portrait of Lōka Mahādēvī, Bronze, Chola period 11th century A.D.

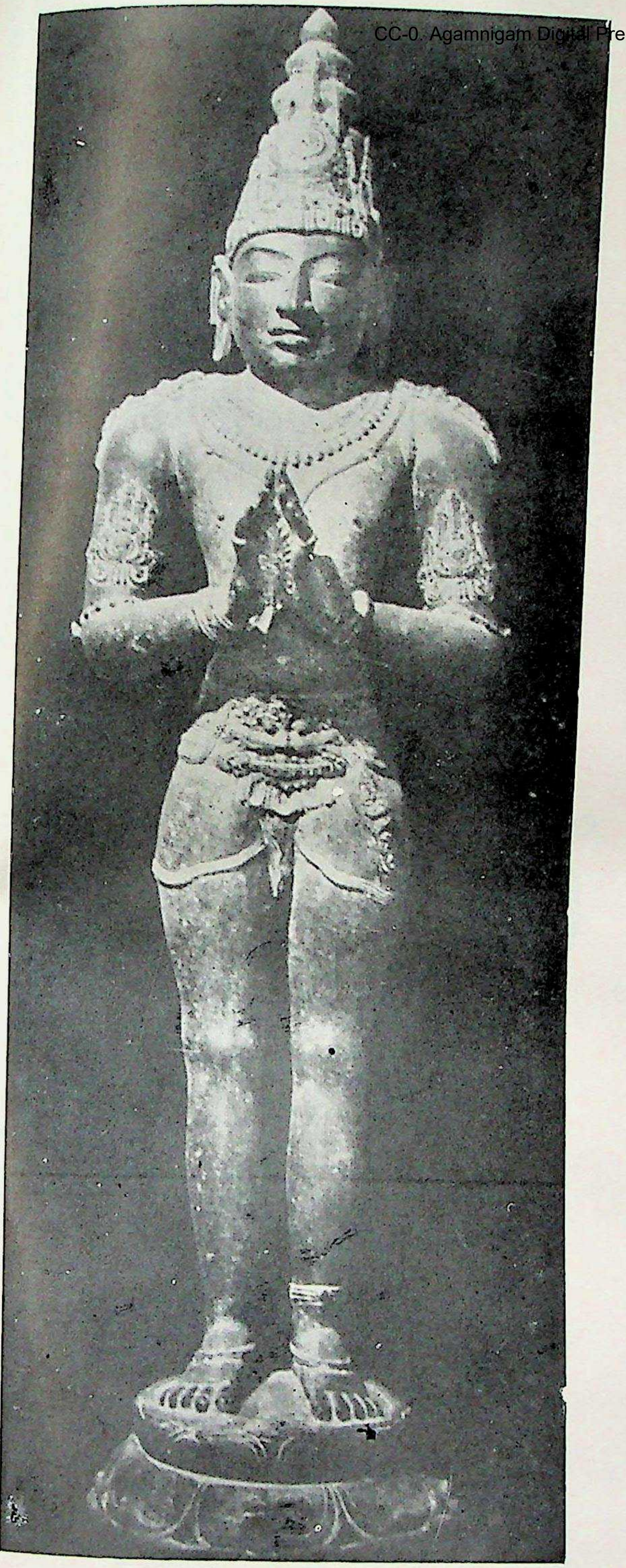


Front-view

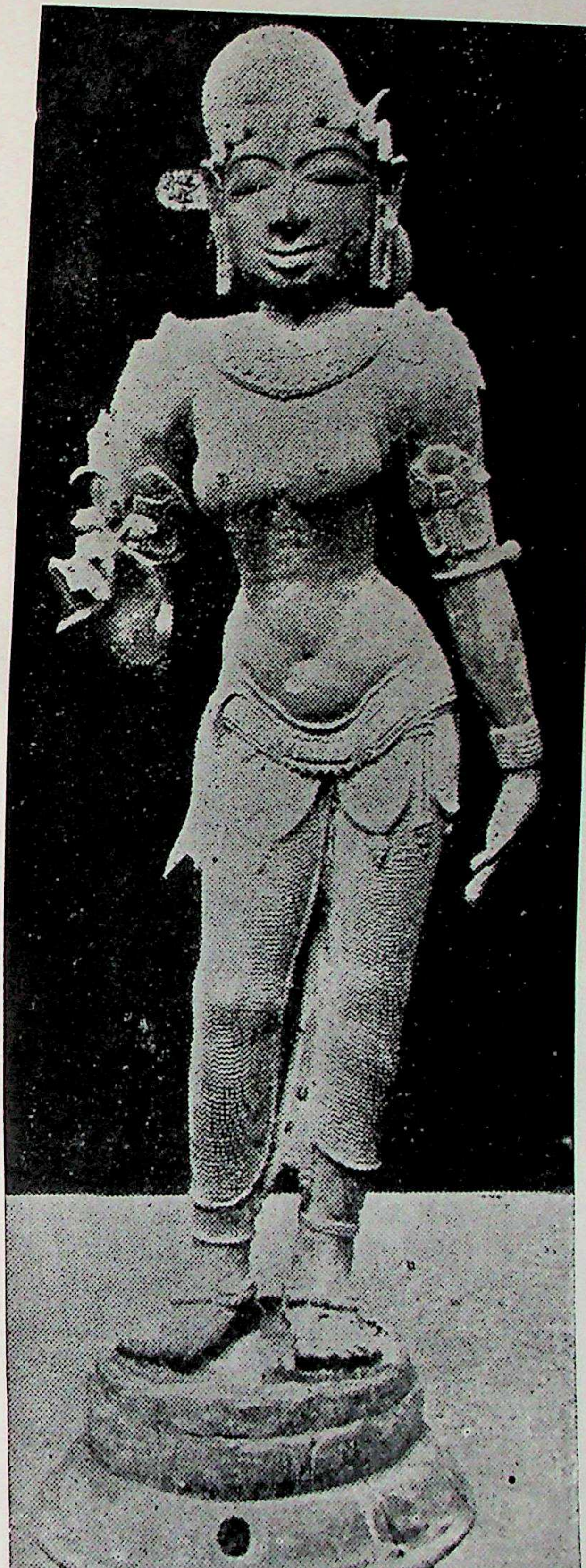
100. Ardhanārīśvara, Bronze, Tiruvenkadu, District Tanjore, Chola period, 11th century A.D.



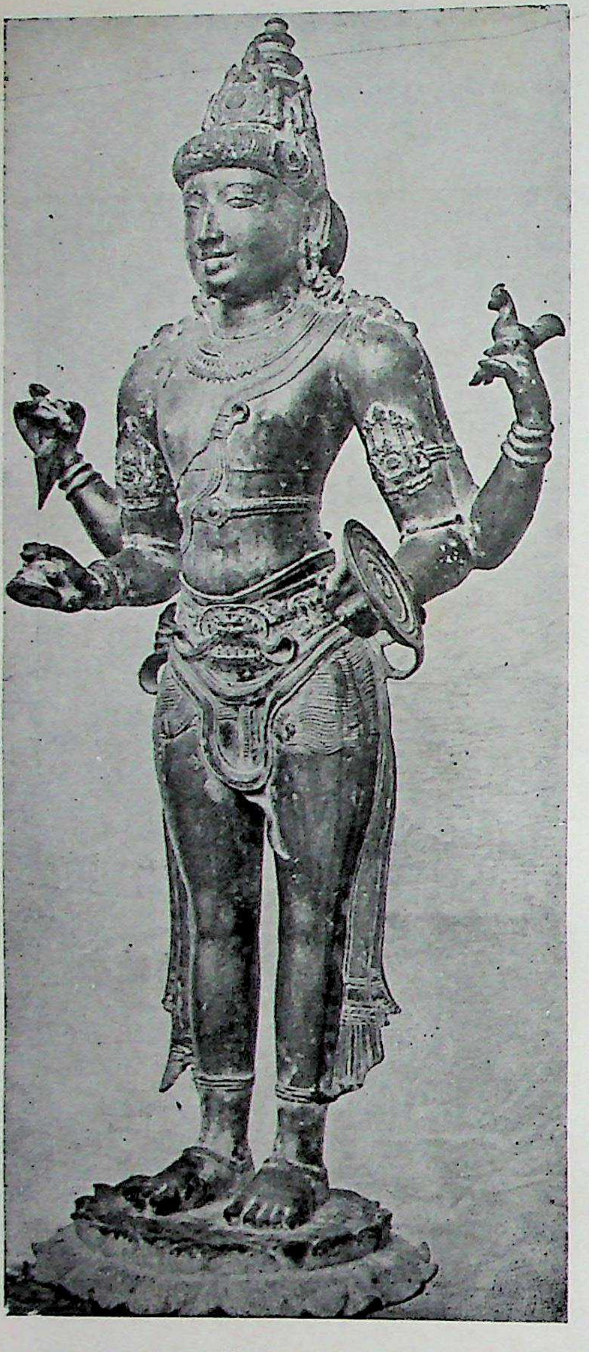
Back-view



101. a. Portrait of Rāja Rāja Chōḻa, Bronze, Originally in the great temple of Tanjore, Chola period, 11th century A.D.

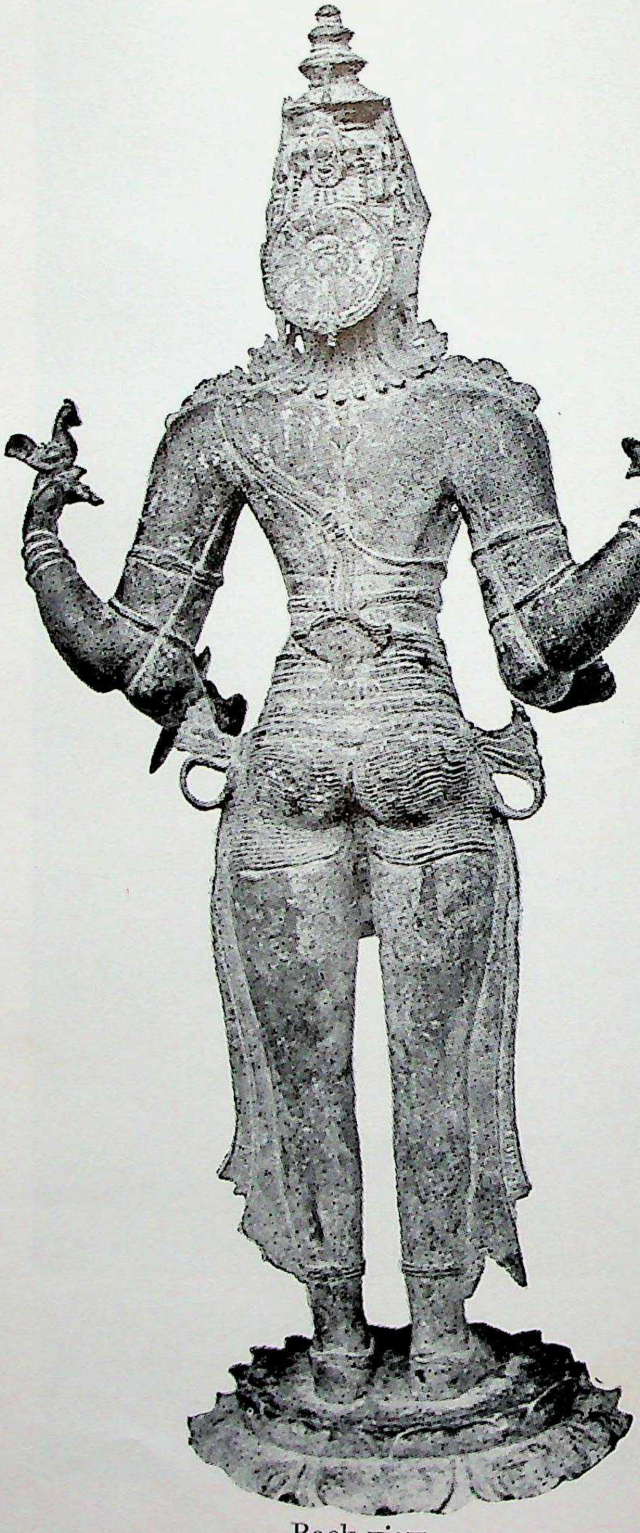


101. b. Portrait of Lōka Mahādēvī, Bronze, Chola period 11th century A.D.

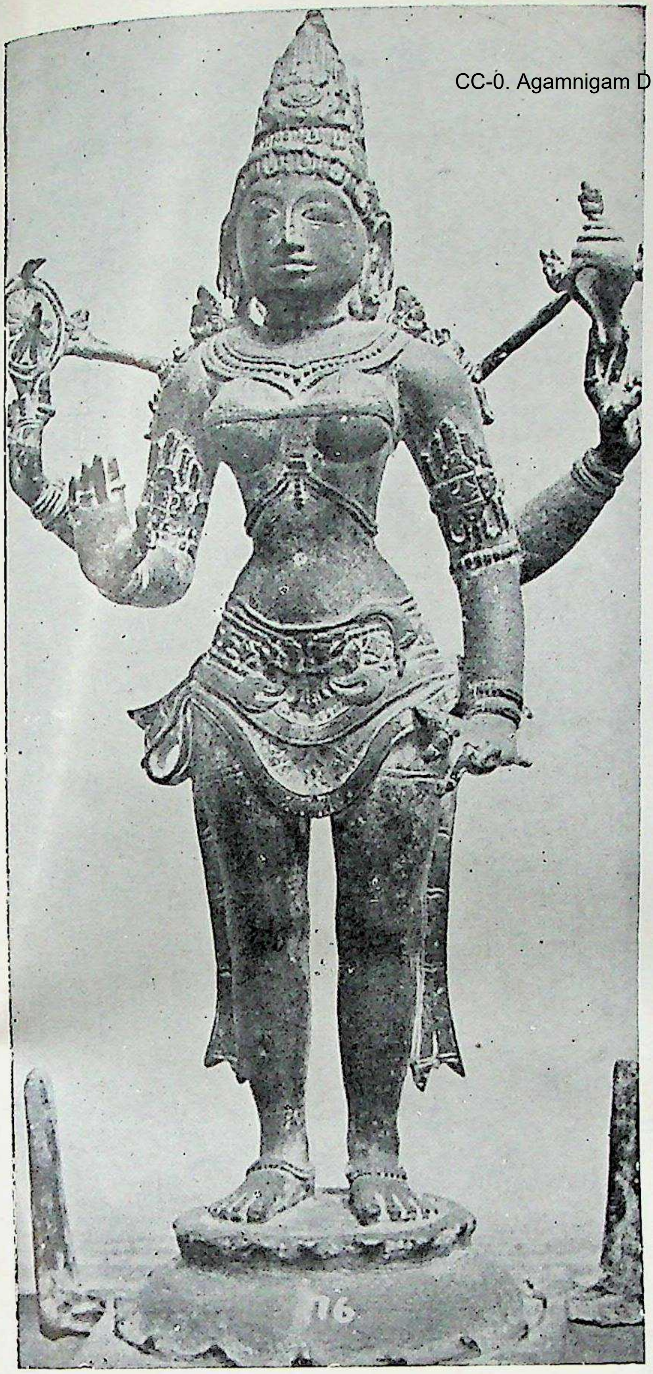


Front-view

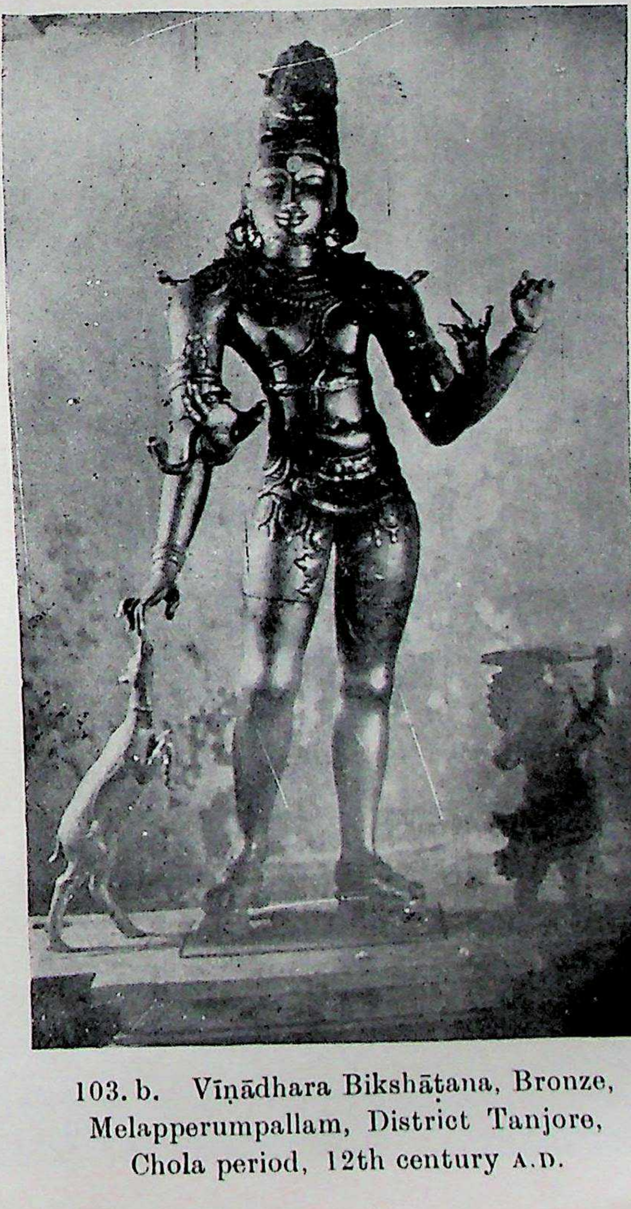
102. Subrahmaṇya, Bronze, Great temple Gangaikondacholapuram, District Trichy, Chola period, 11th century A.D.



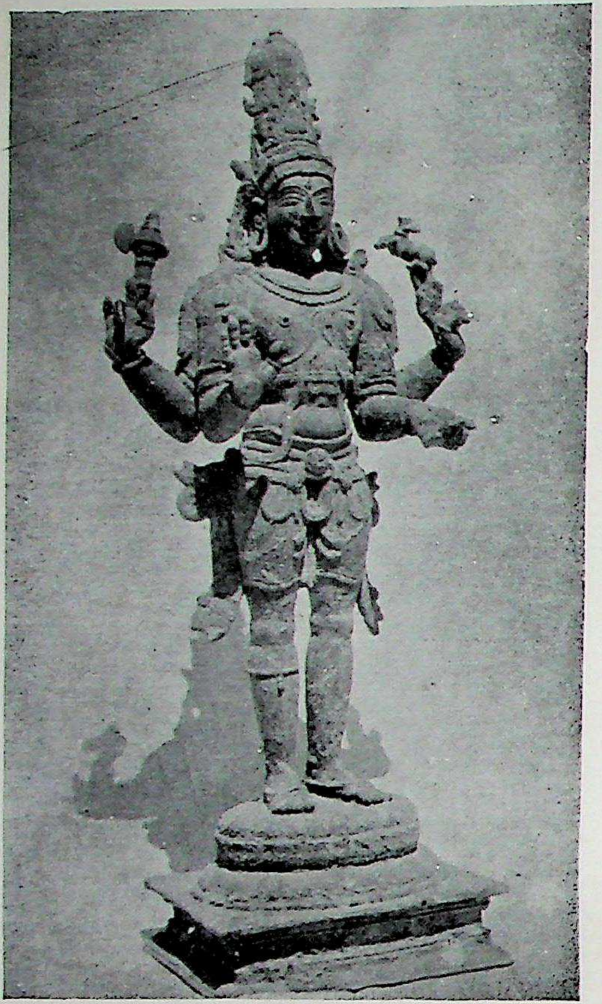
Back-view



103. a. Durga, Bronze, Great temple, Gangaikondacholapuram, District Trichy, Chola period, 11th century A.D.

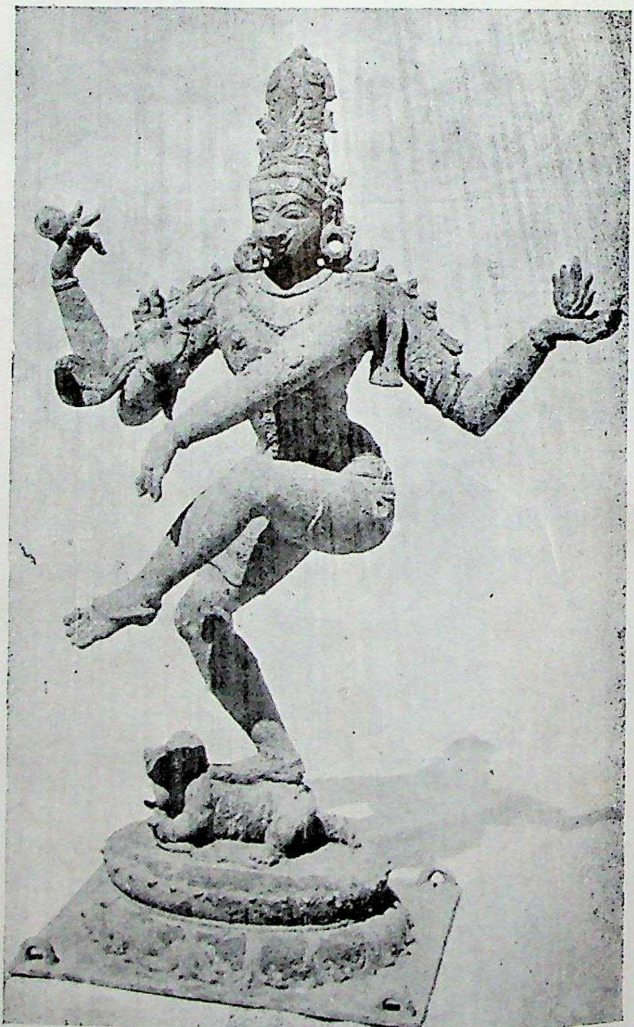


103. b. Vīṇādhara Bikshāṭana, Bronze, Melapperumpallam, District Tanjore, Chola period, 12th century A.D.

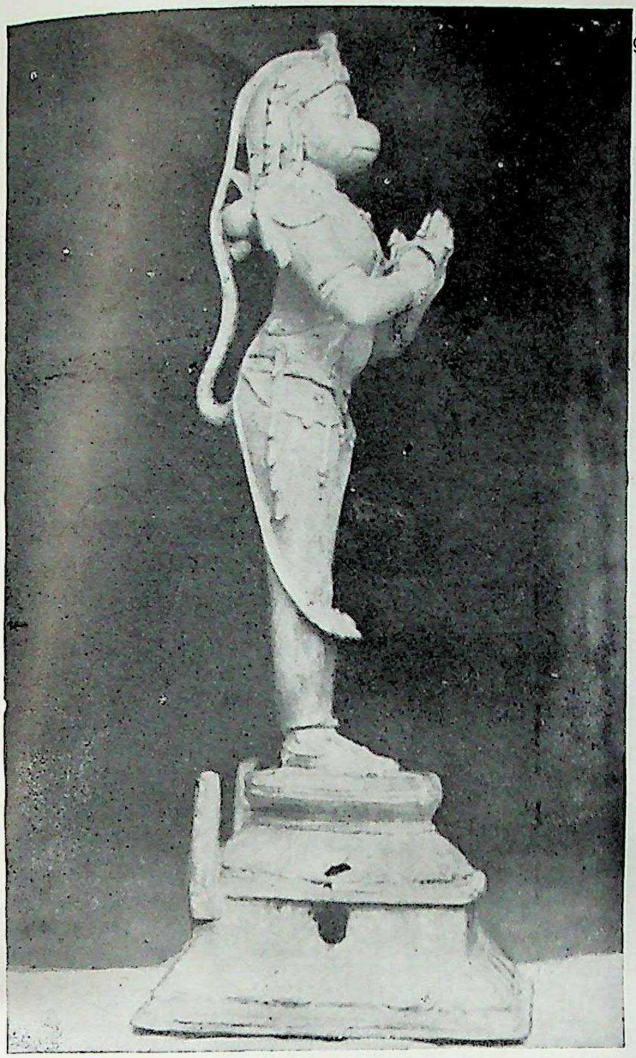


a. Chandraśēkara

104. Bronze, Virapandi, District Madurai, Later Pandya period, 14th century A.D.

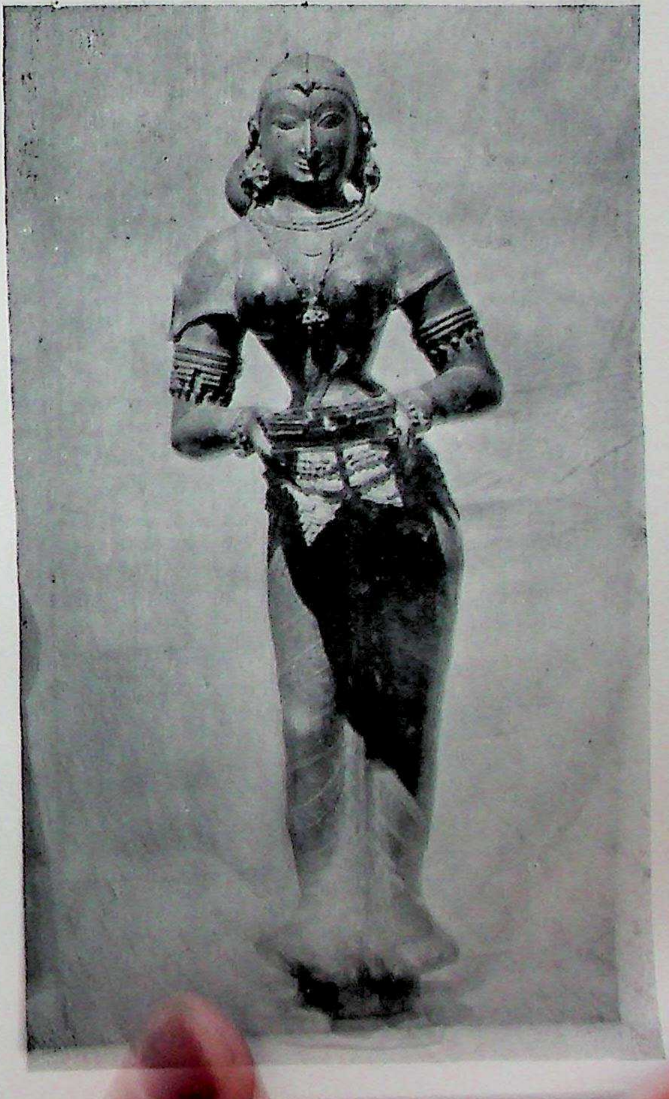


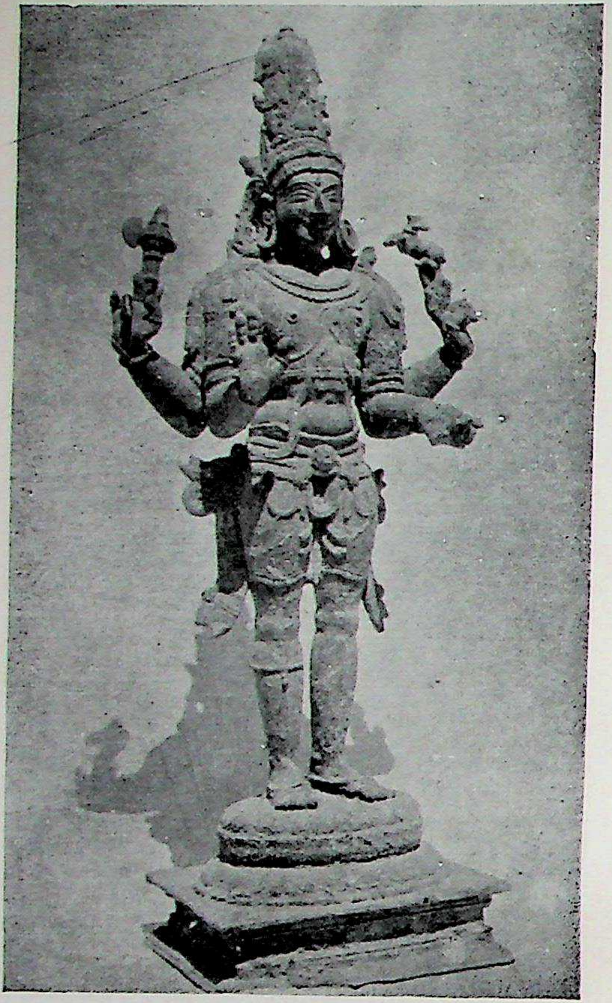
b. Naṭarāja



105. a. Hanumān, Vishṇu temple, Sadaras, District Chingleput, Vijayanagara period, 15th century A.D.

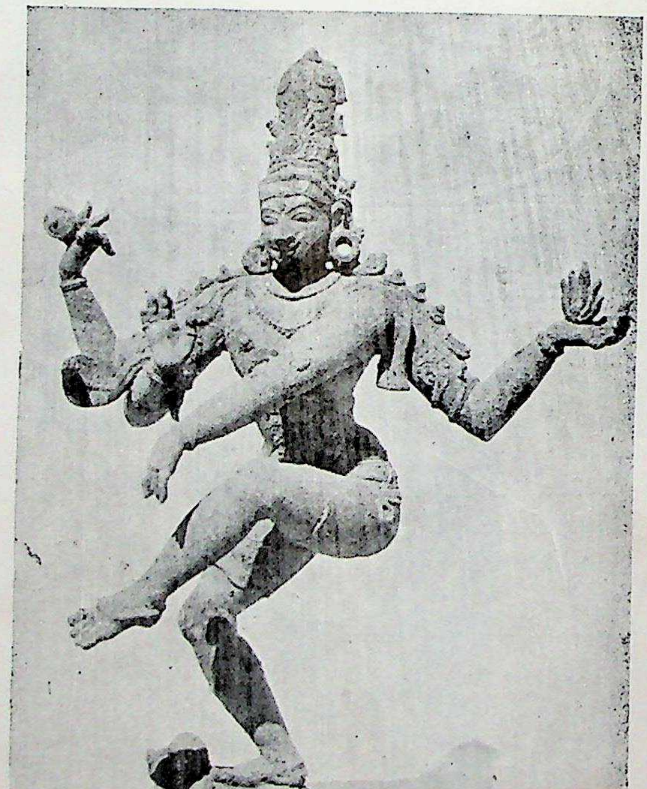
105. b. Viḷakku Nāchchiyār, Bronze, Mīnākshi temple, Madurai, Nayak period, 17th century A.D.



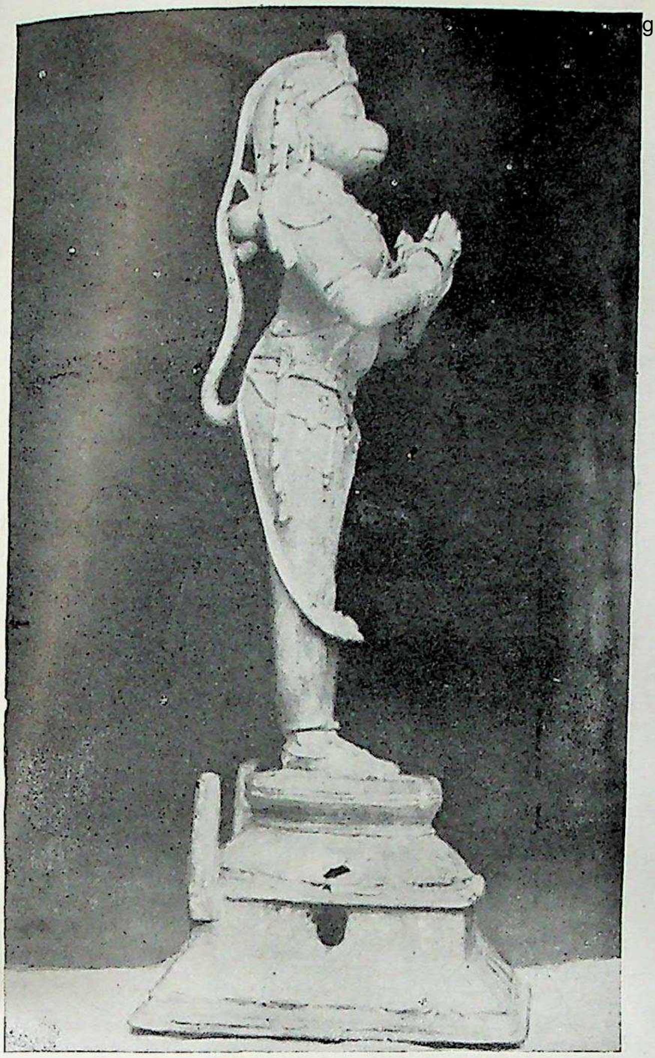


a. Chandraśēkara

104. Bronze, Virapandi, District Madurai, Later Pandya period, 14th century A.D.

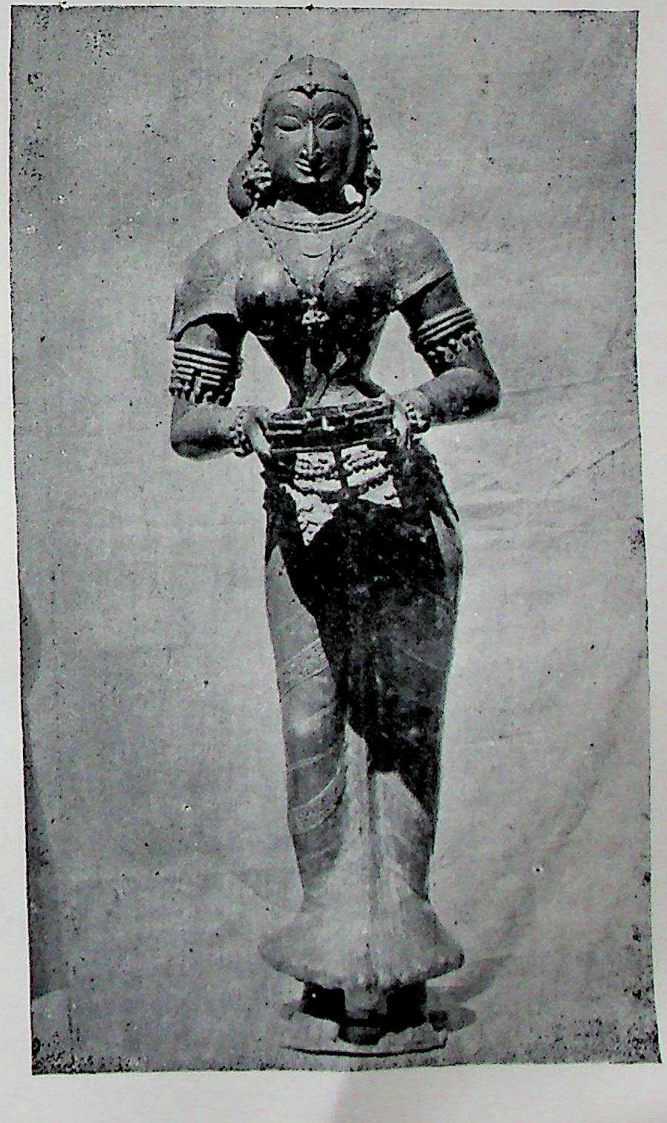


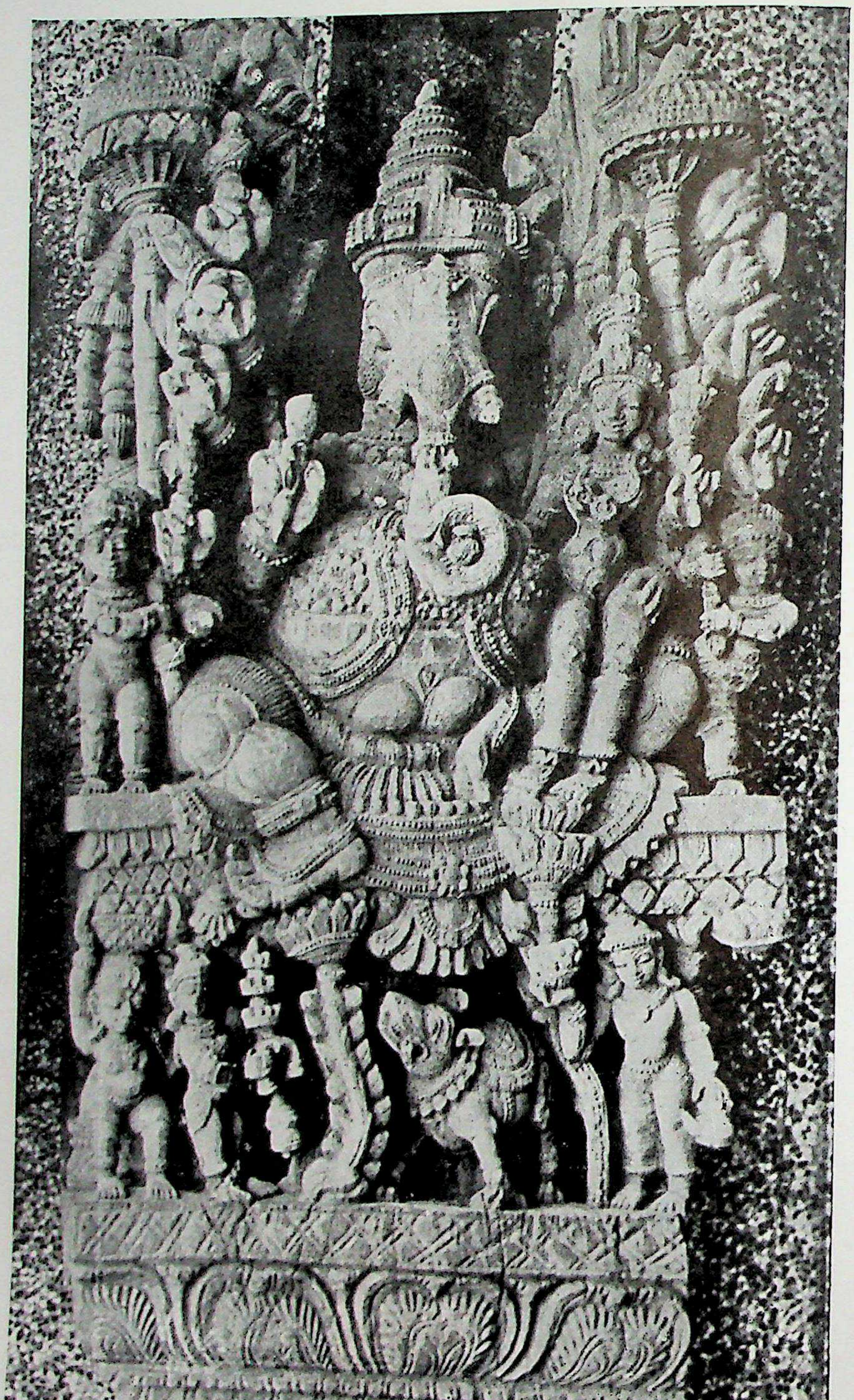
b. Naṭarāja



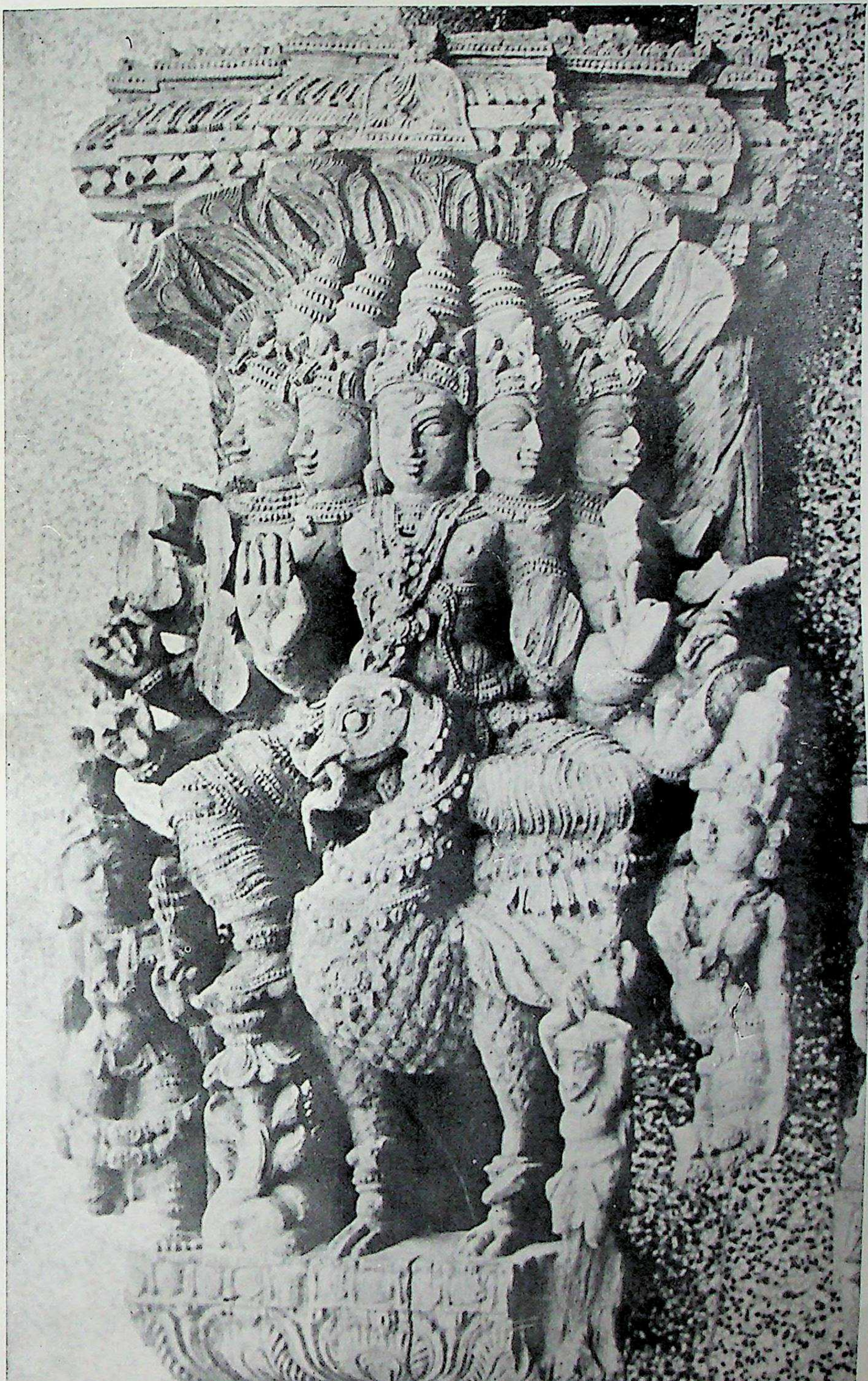
105. a. Hanumān, Vishṇu temple, Sadaras, District Chingleput, Vijayanagara period, 15th century A.D.

105. b. Viḷakku Nāchchiyār, Bronze, Mīnākshi temple, Madurai, Nayak period, 17th century A.D.

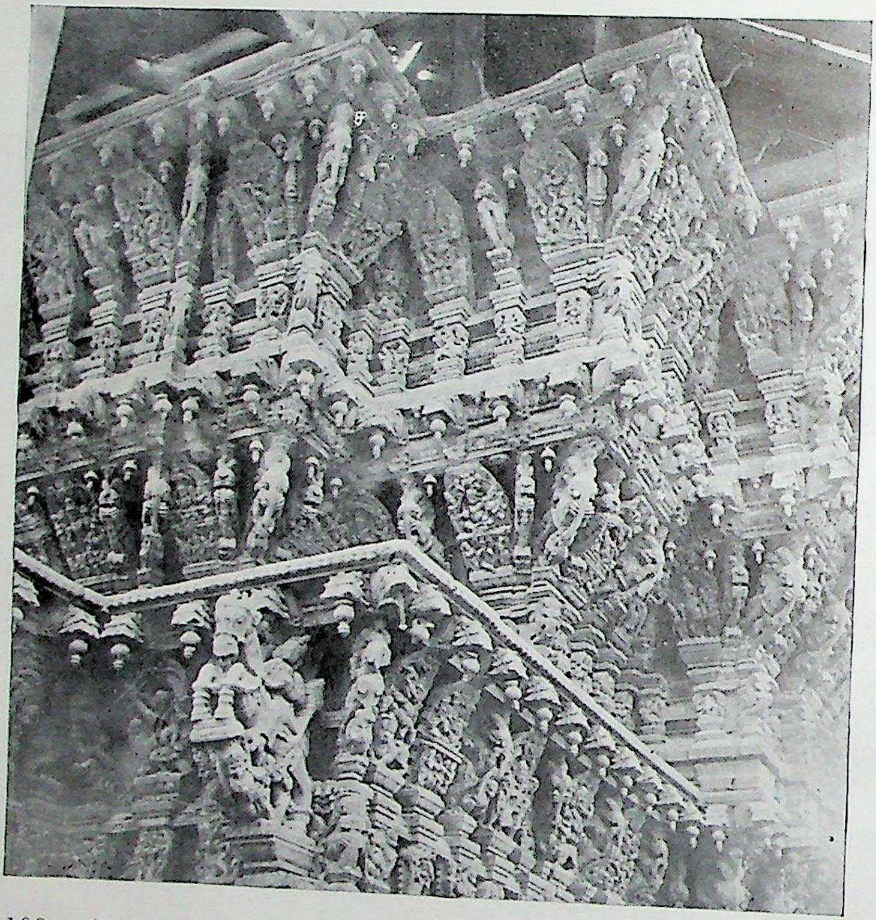




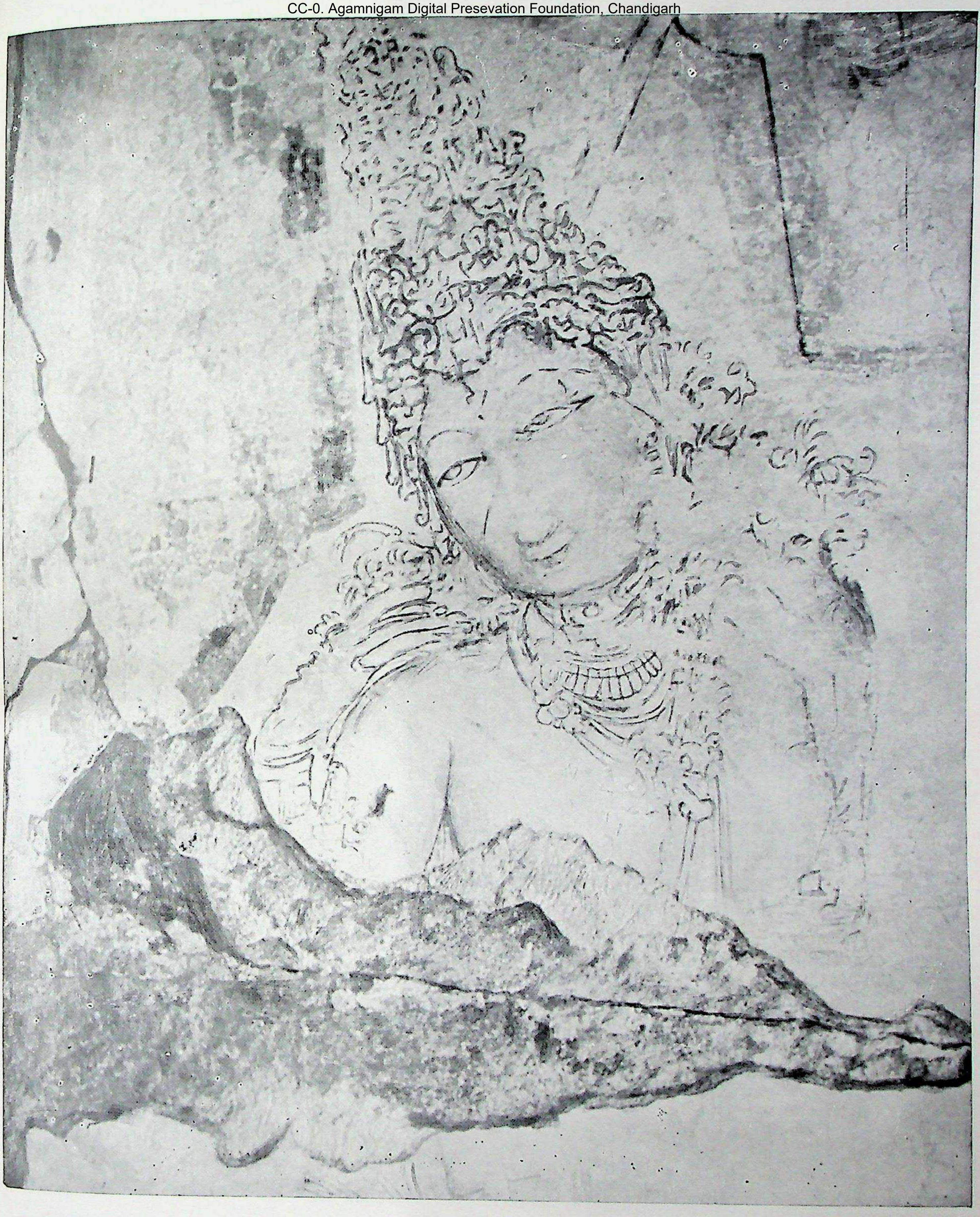
106. Gaṇēsa, wood carving, now in the Government Museum, Madras
Nayak period, 17th century A.D.



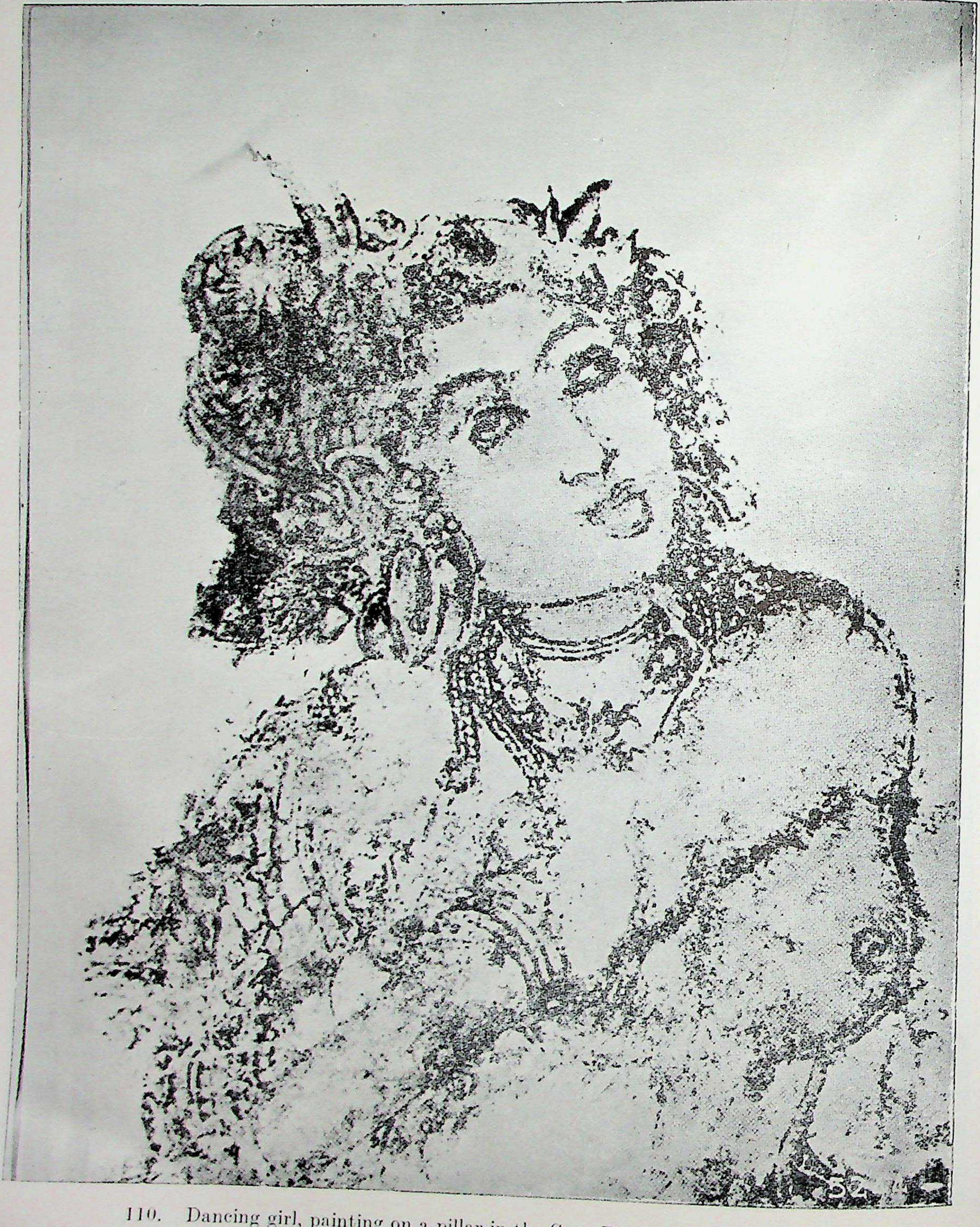
107. Subrahmaṇya, wood carving, now in the Government Museum, Madras, Nayak period, 17th century A.D.



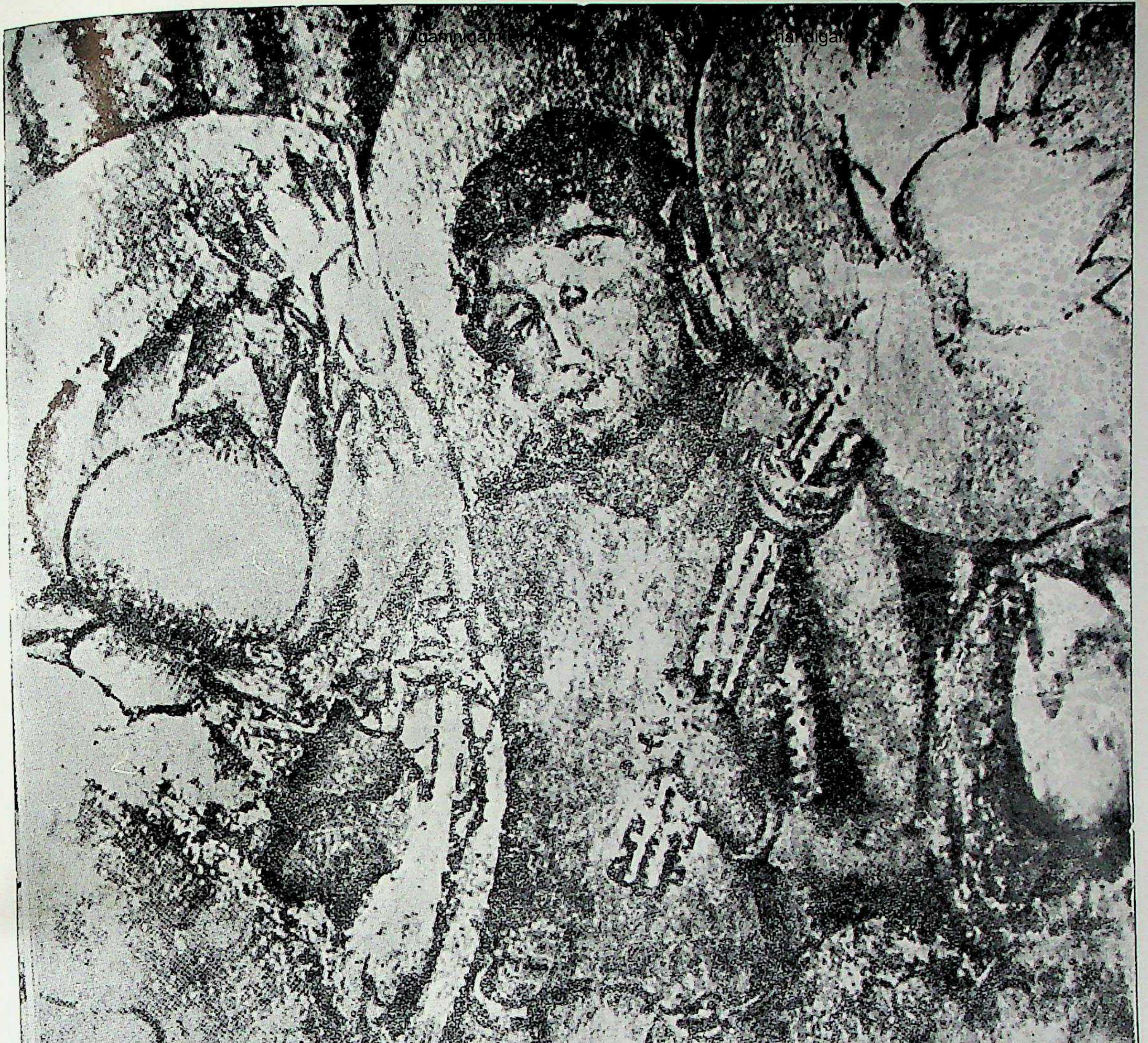
108. A view of wood carvings in the temple car Alwartirunagari, District Tirunelveli, about 17th century A.D.



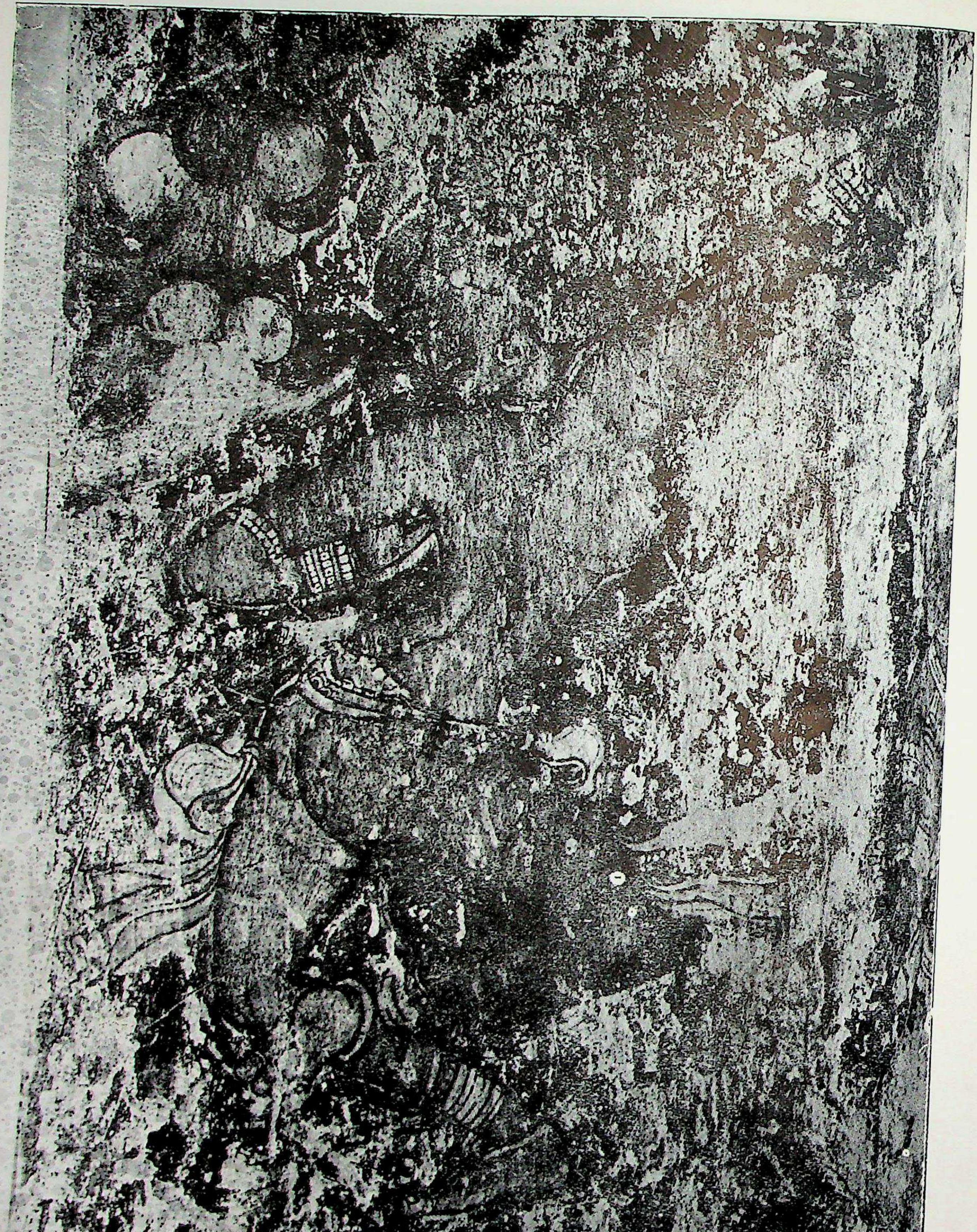
109. Bhavani, painting in a sub-shrine of the Śiva Temple, Panamalai, District South Arcot, Pallava period, 8th century A.D.



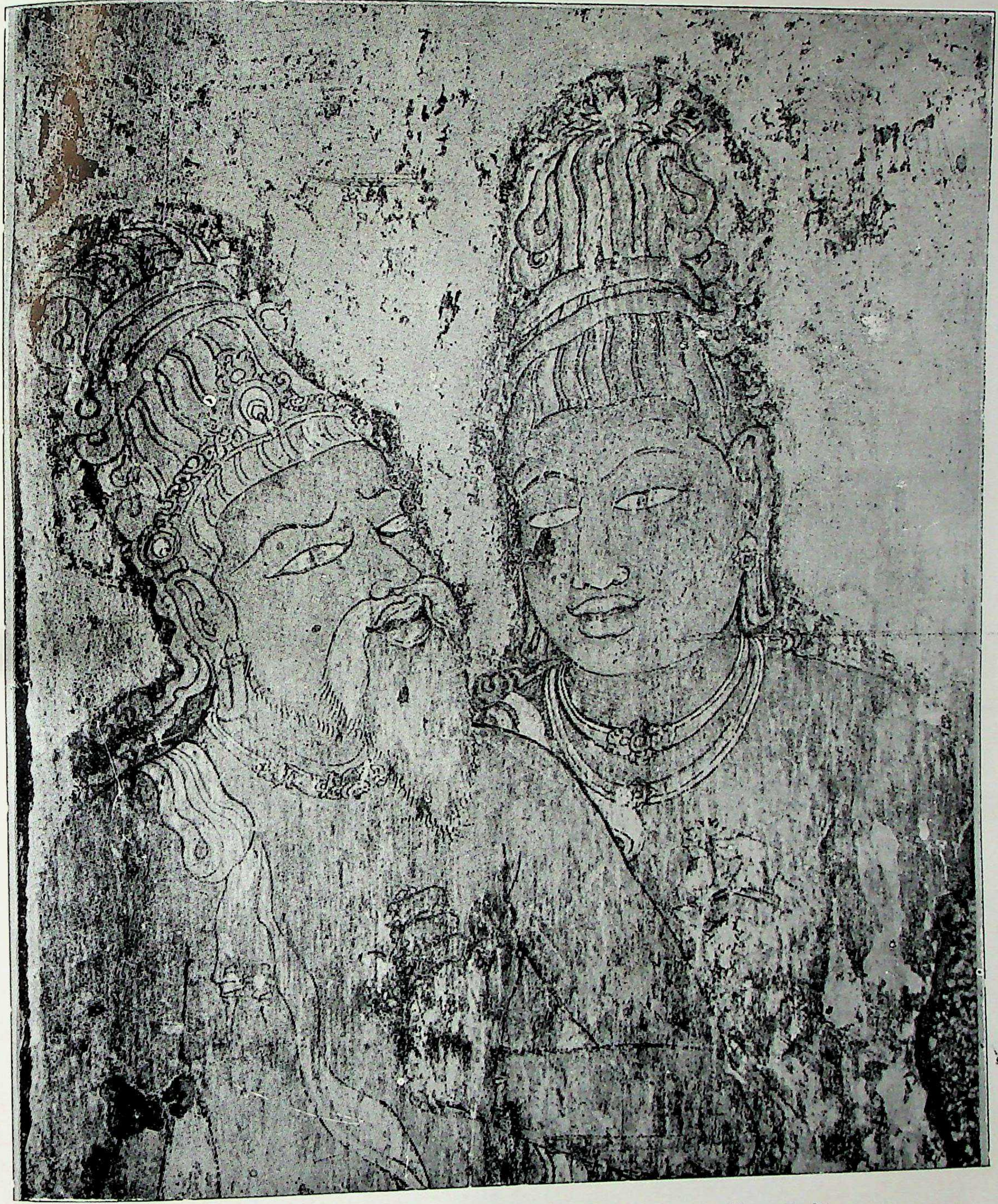
110. Dancing girl, painting on a pillar in the Cave Temple, Sittannavasal District Trichy, Pandya period, 9th century A.D.



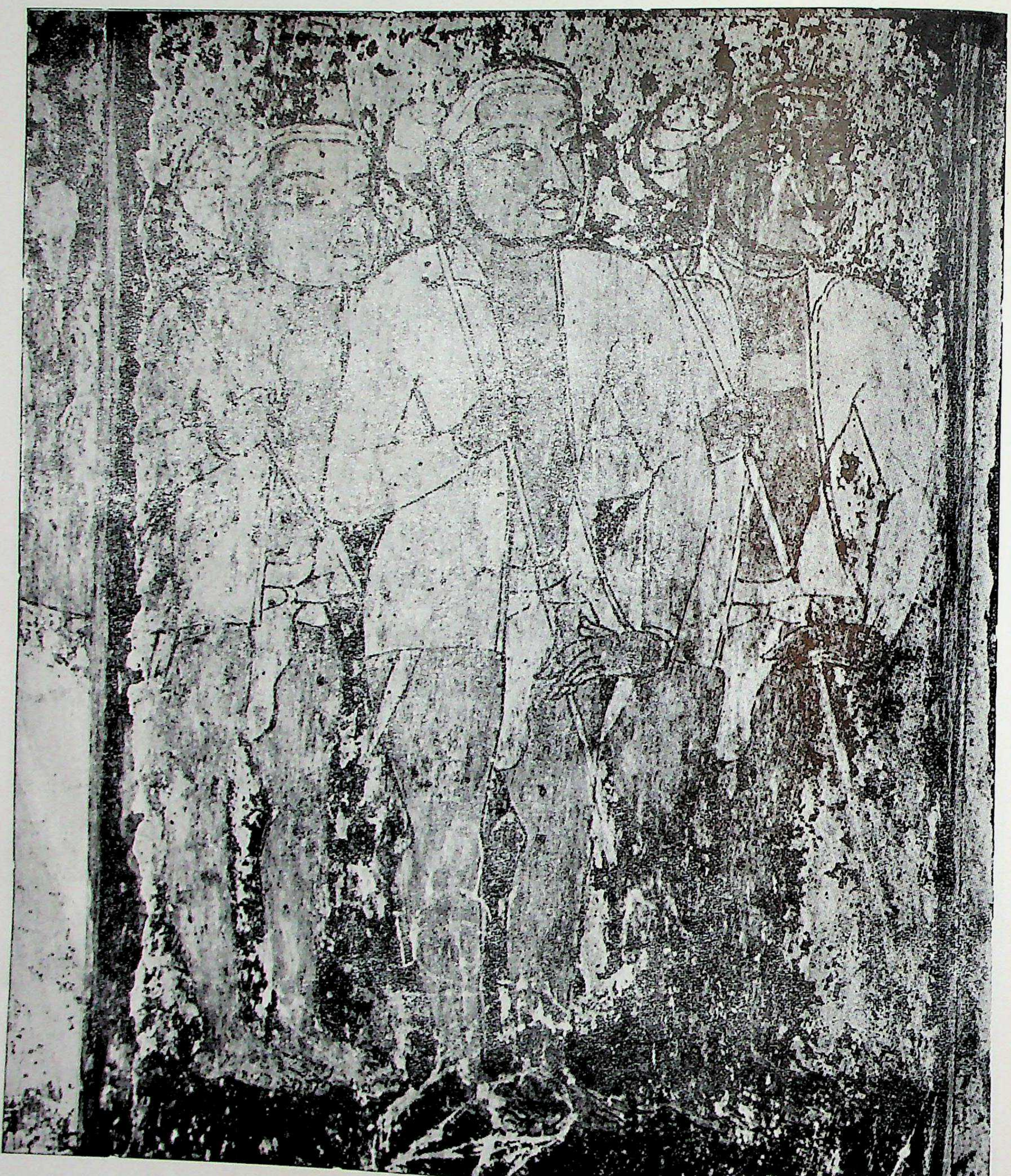
111. A Celestial Being, painting on the ceiling of the Cave Sittannavasal Temple, District Trichy, Pandya period, 9th century A.D.



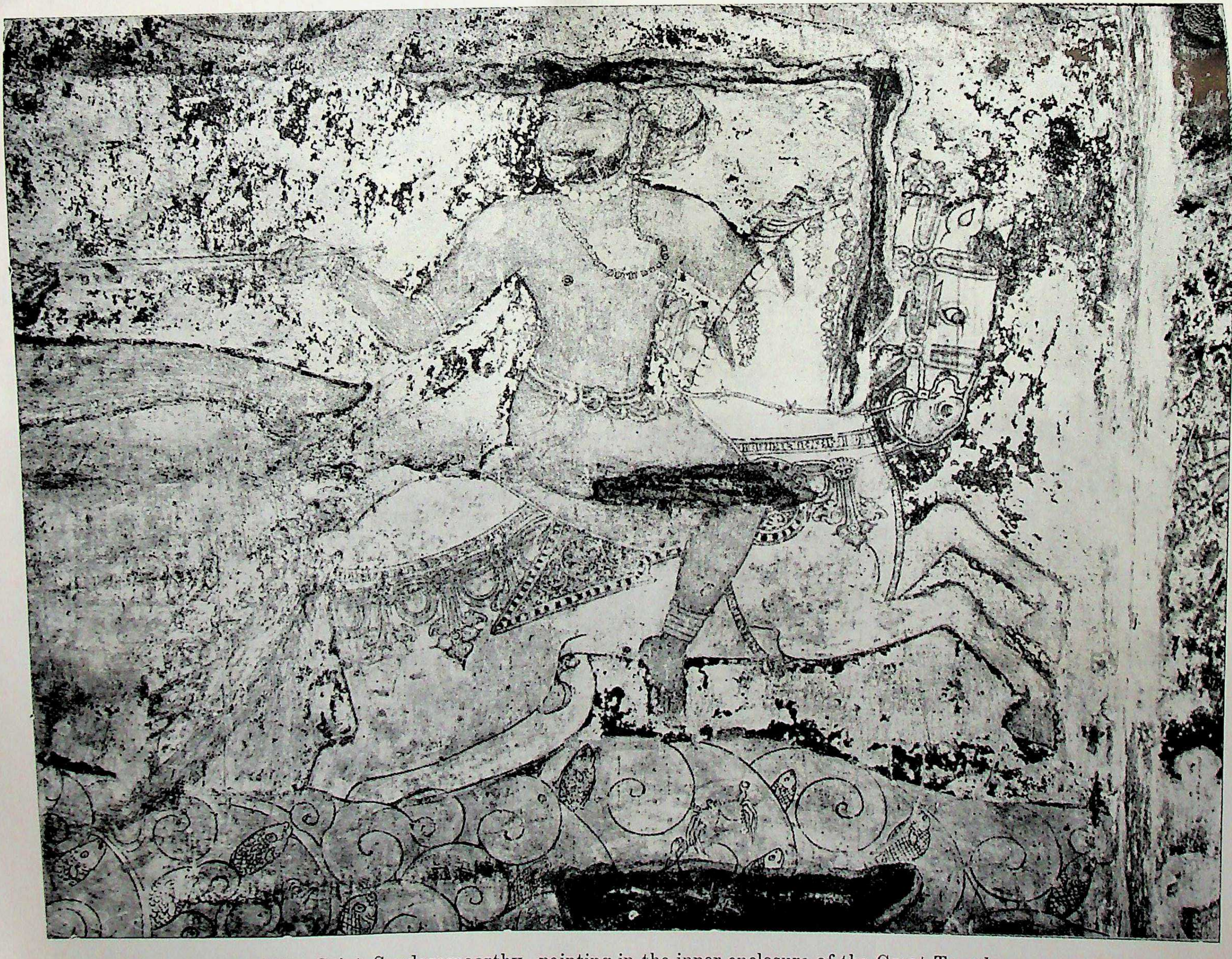
112. Dancing girl, painting in the inner enclosure of the Great Temple, Tanjore, District Tanjore, Chola period, 11th century A.D.



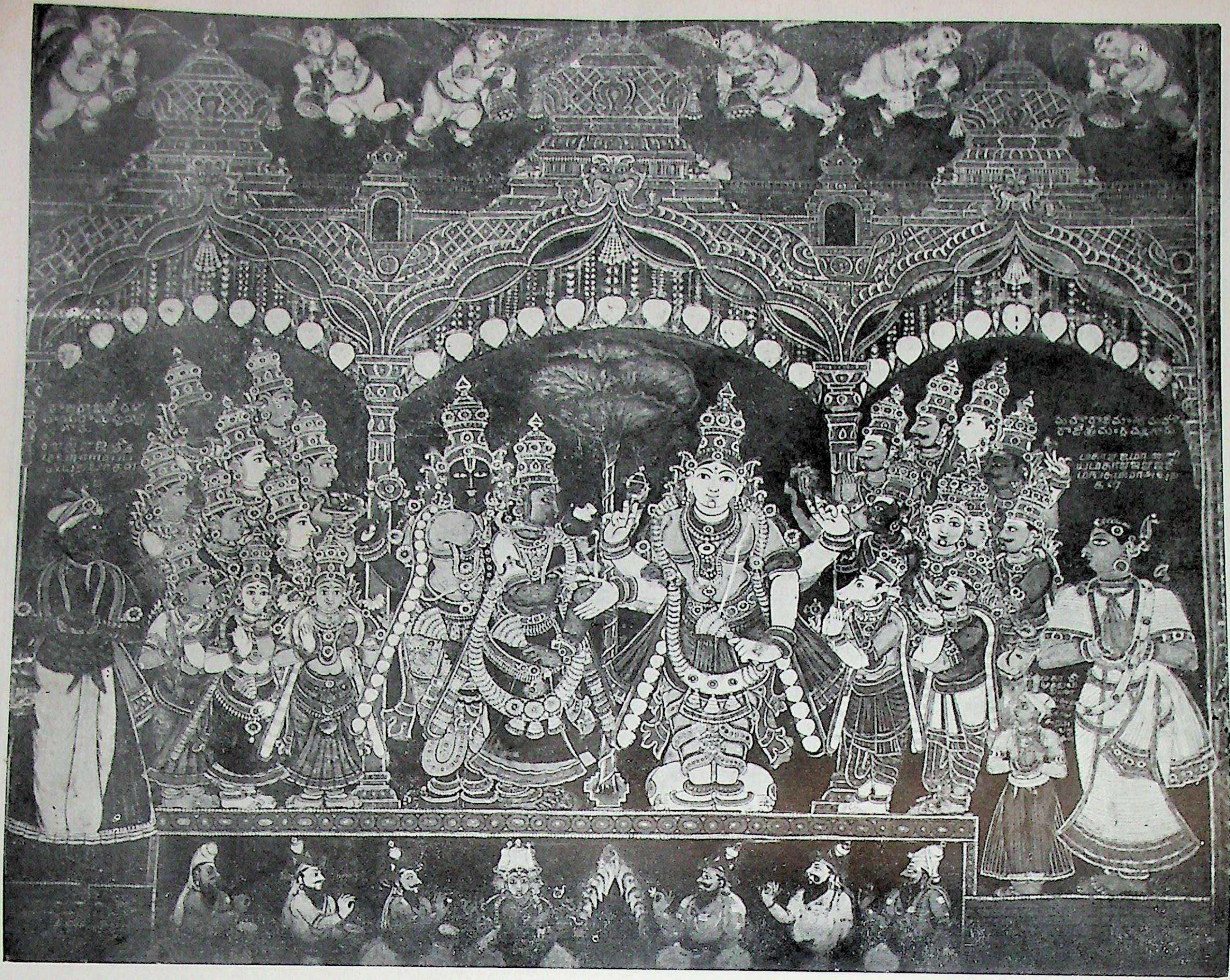
113. Portraits, probably representing Rājarāja and Karuvūrdēvar, painting in the inner enclosure of the Great Temple, Tanjore, District Tanjore, Chola period, 11th century A.D.



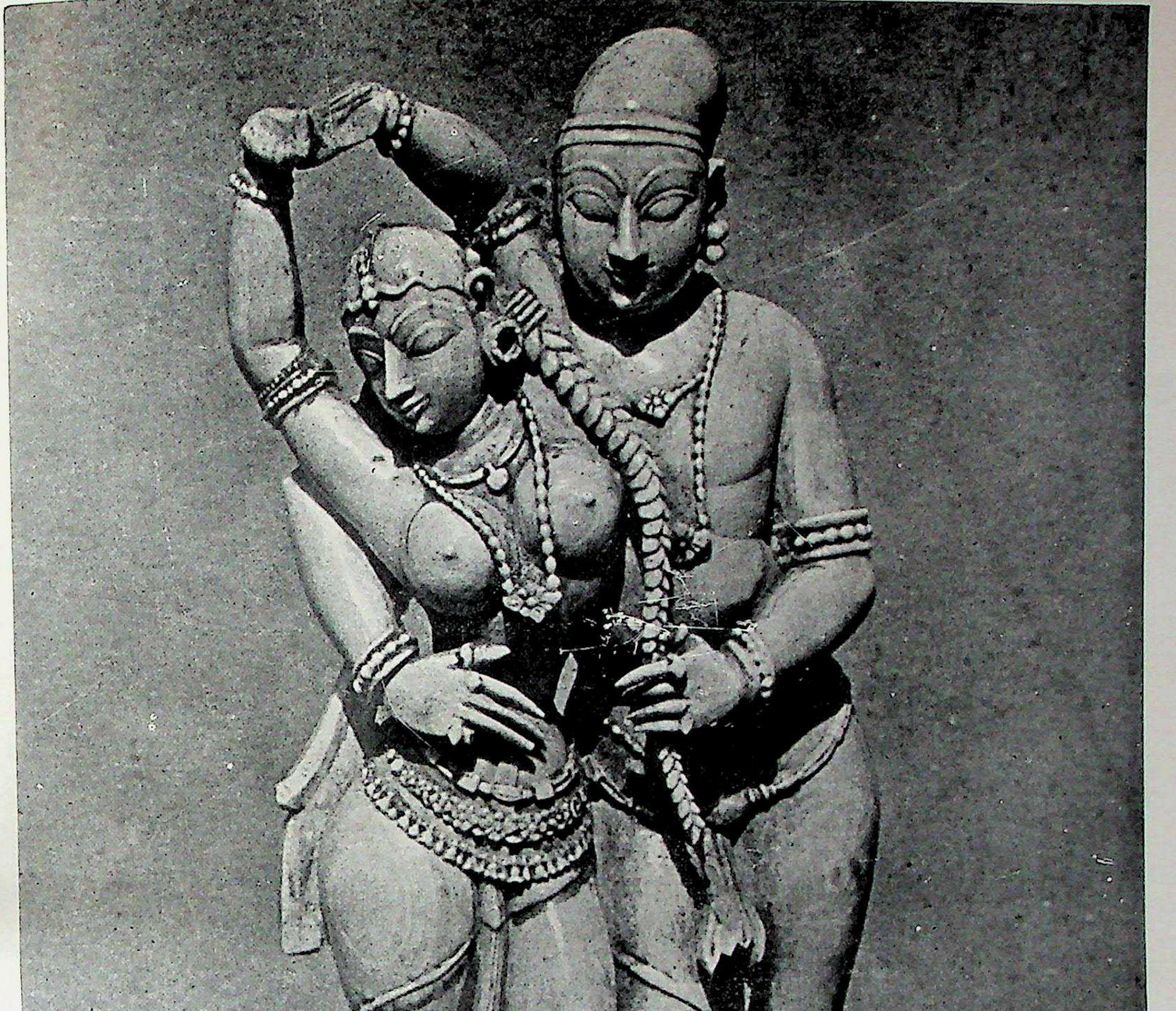
114. Portraits, painting in the inner enclosure of the Great Temple, Tanjore, District Tanjore, Chola period, 11th century A.D.



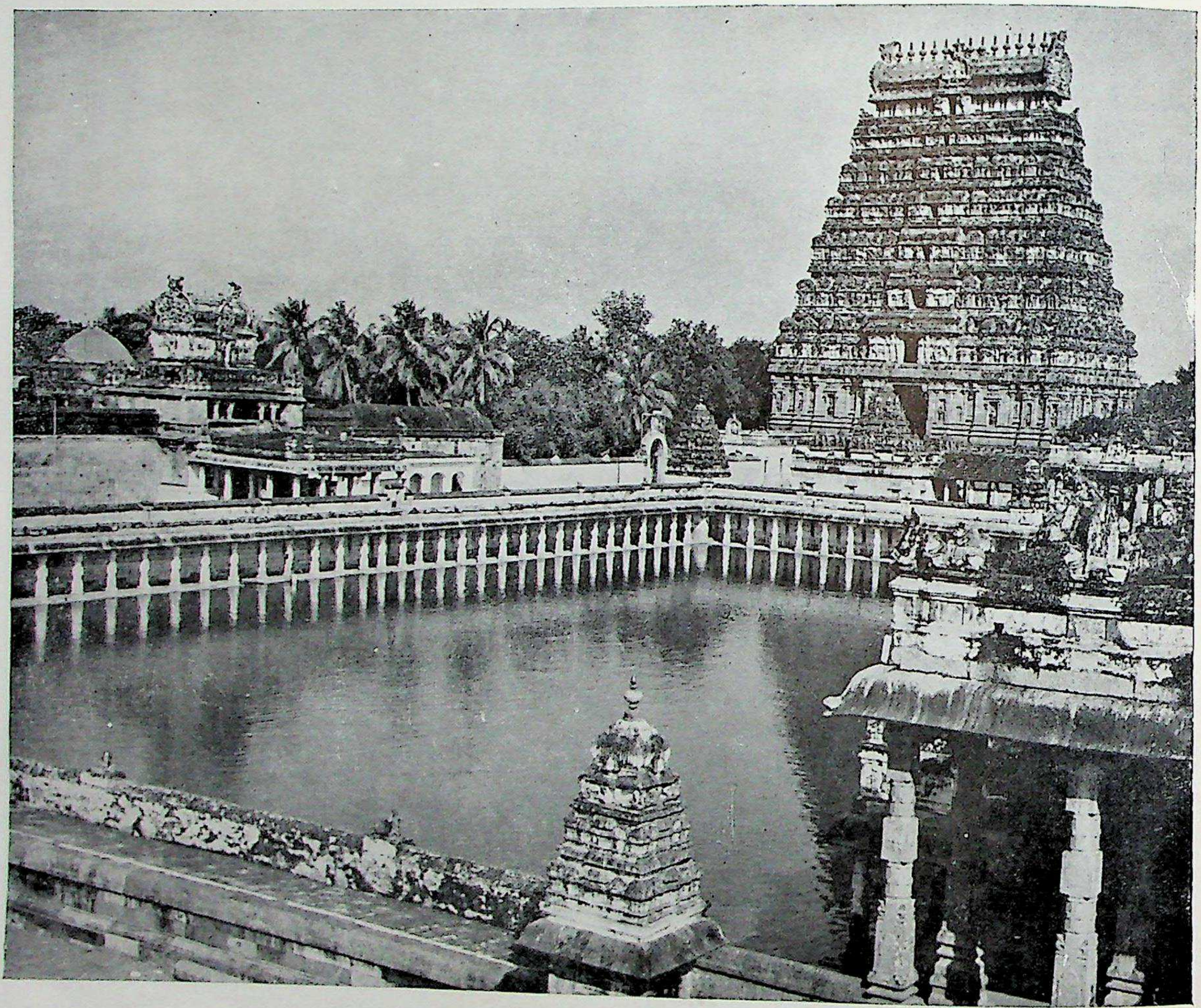
115. Saint Sundaramoorthy, painting in the inner enclosure of the Great Temple, Tanjore, District Tanjore, Chola period, 11th century A.D.



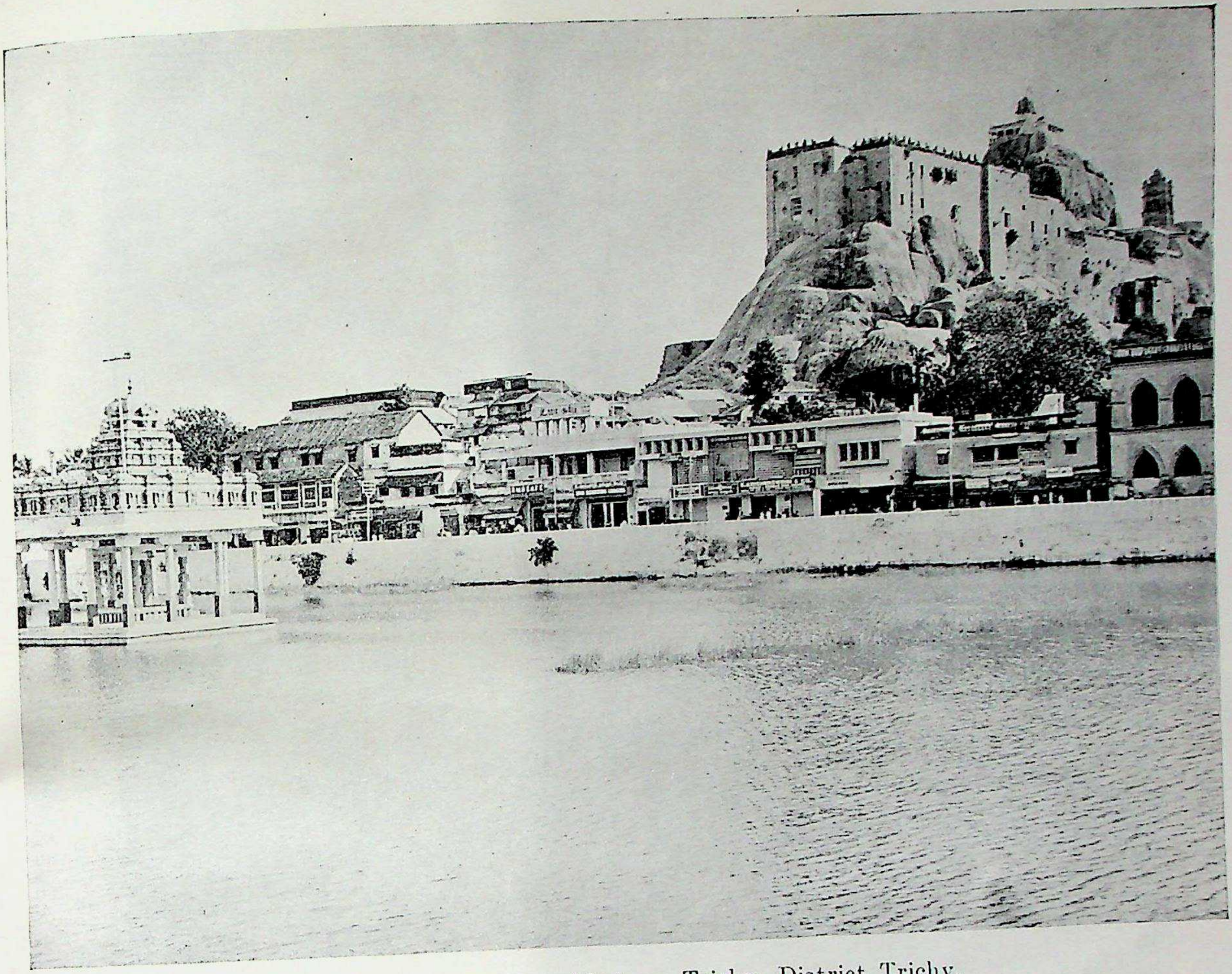
116. Marriage of Śiva with Pārvati, painting on the ceiling of a maṇḍapa in the Mīnākshi temple, Madurai, District Madurai, Nayak period, 17th century A.D.



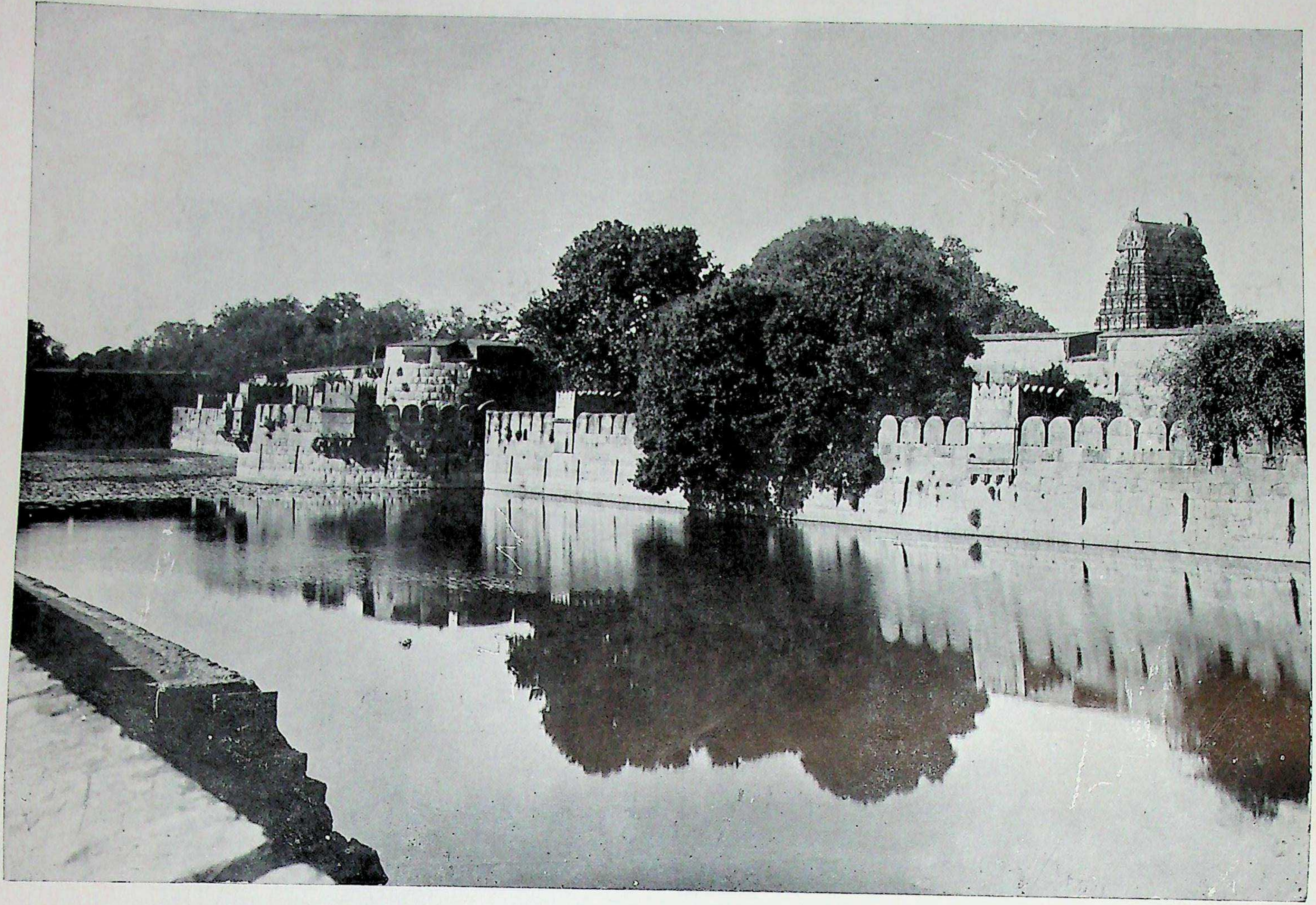
117. Ivory carving, in the Raṅganātha Temple, Srirangam, District Trichy, Nayak period, 17th century A.D.



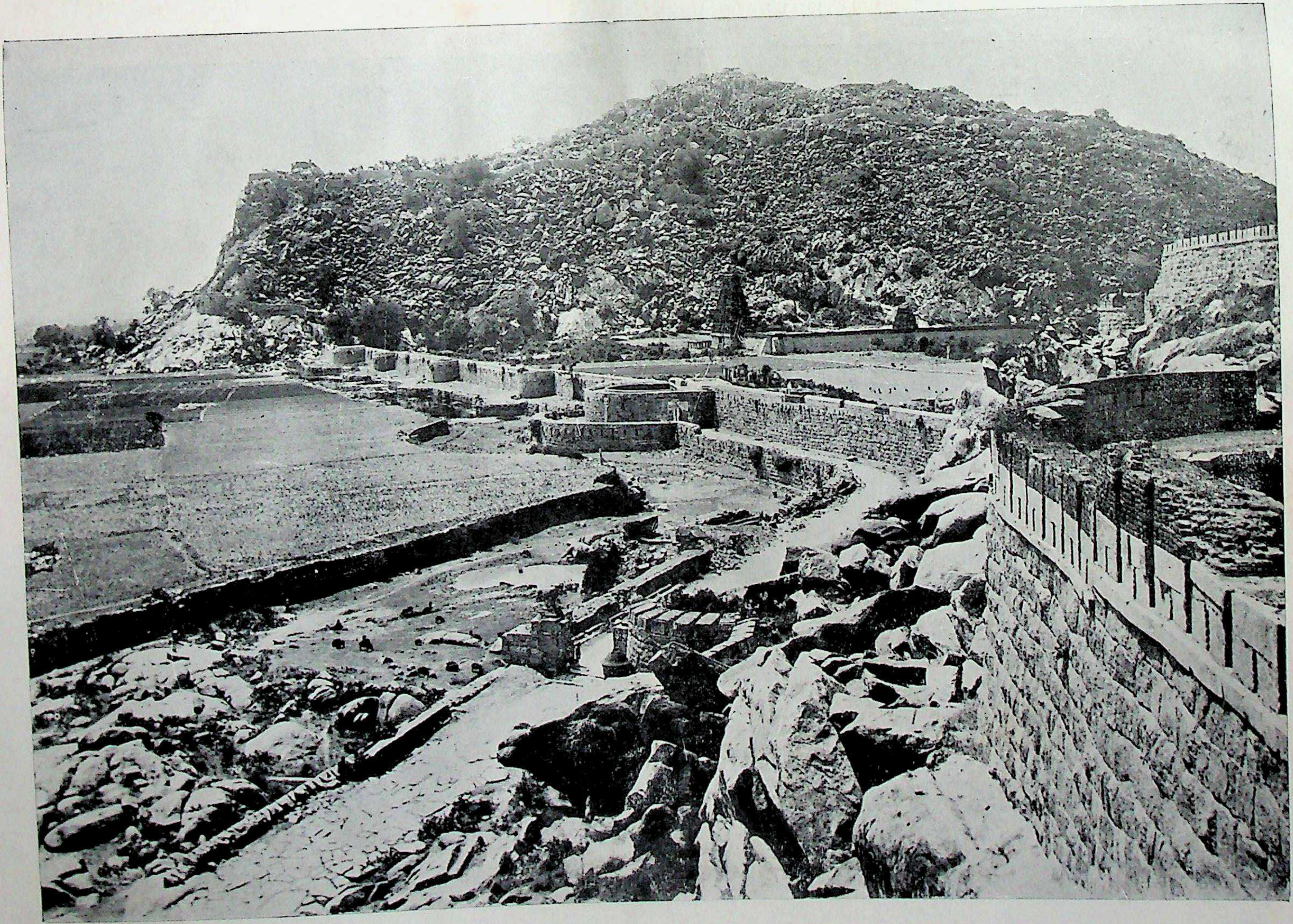
118. A view of the Śivagaṅga Tank, in the temple of Naṭarāja, Chidambaram, District South Arcot.



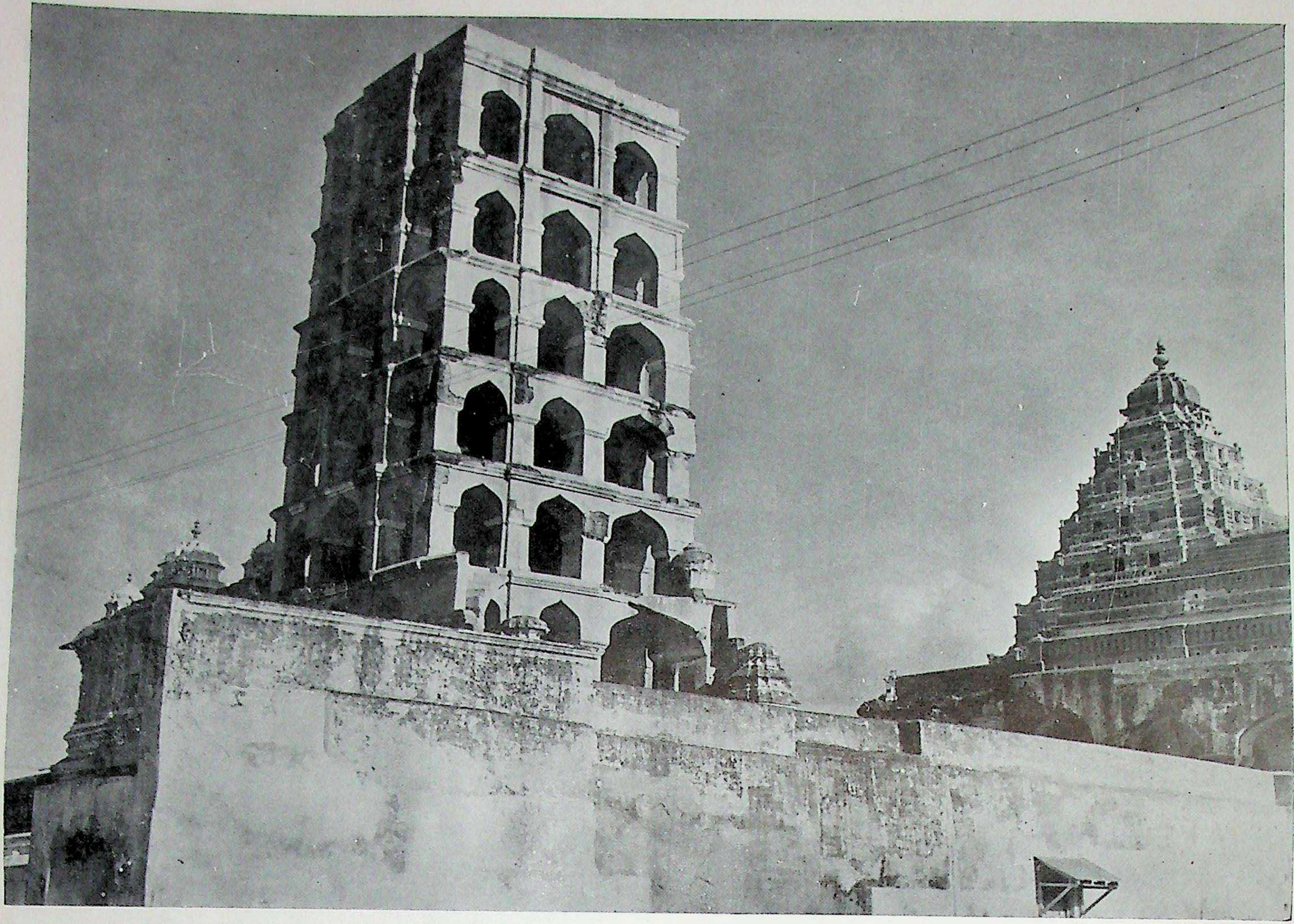
119. A view of Teppakkulam, Trichy, District Trichy.



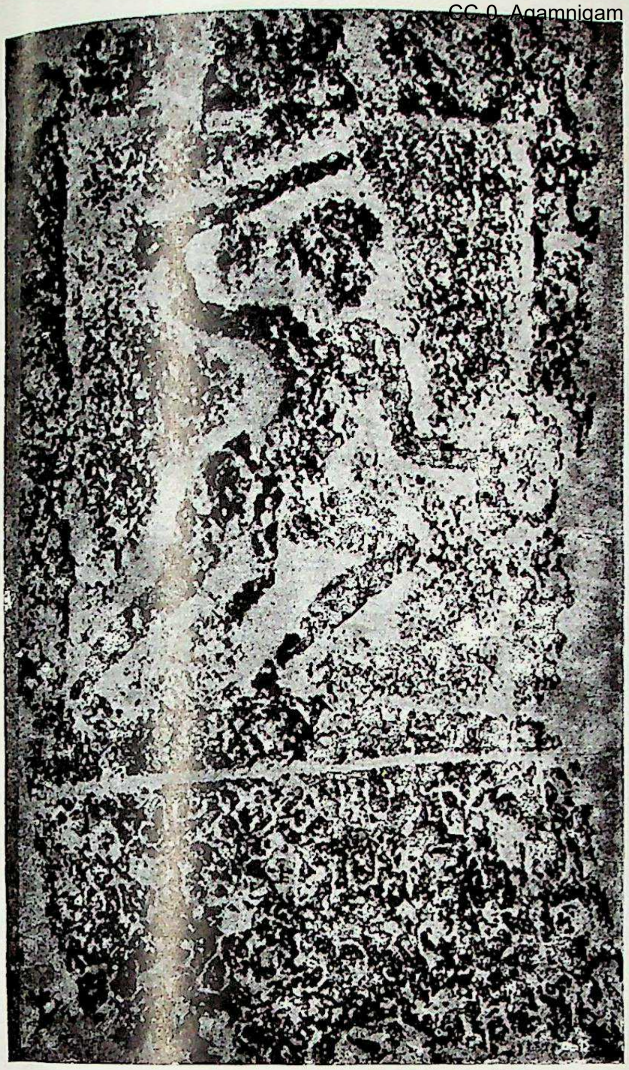
120. A view of Fort Vellore, District North Arcot, about 16th century A.D.



121. A view of the Fort Gingee, District South Arcot, about 16th century A.D.



122. Palace and Watch Tower, Tanjore, District Tanjore, Nayak period, 16th century A.D.



125. Two Hero-stones, Irulappatti, District Dharmapuri, 5th century A.D.